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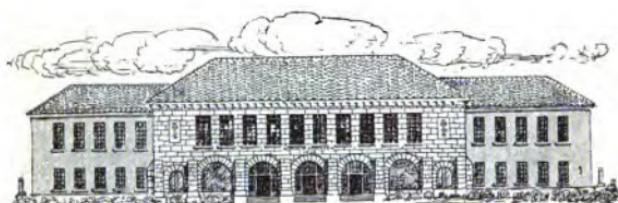
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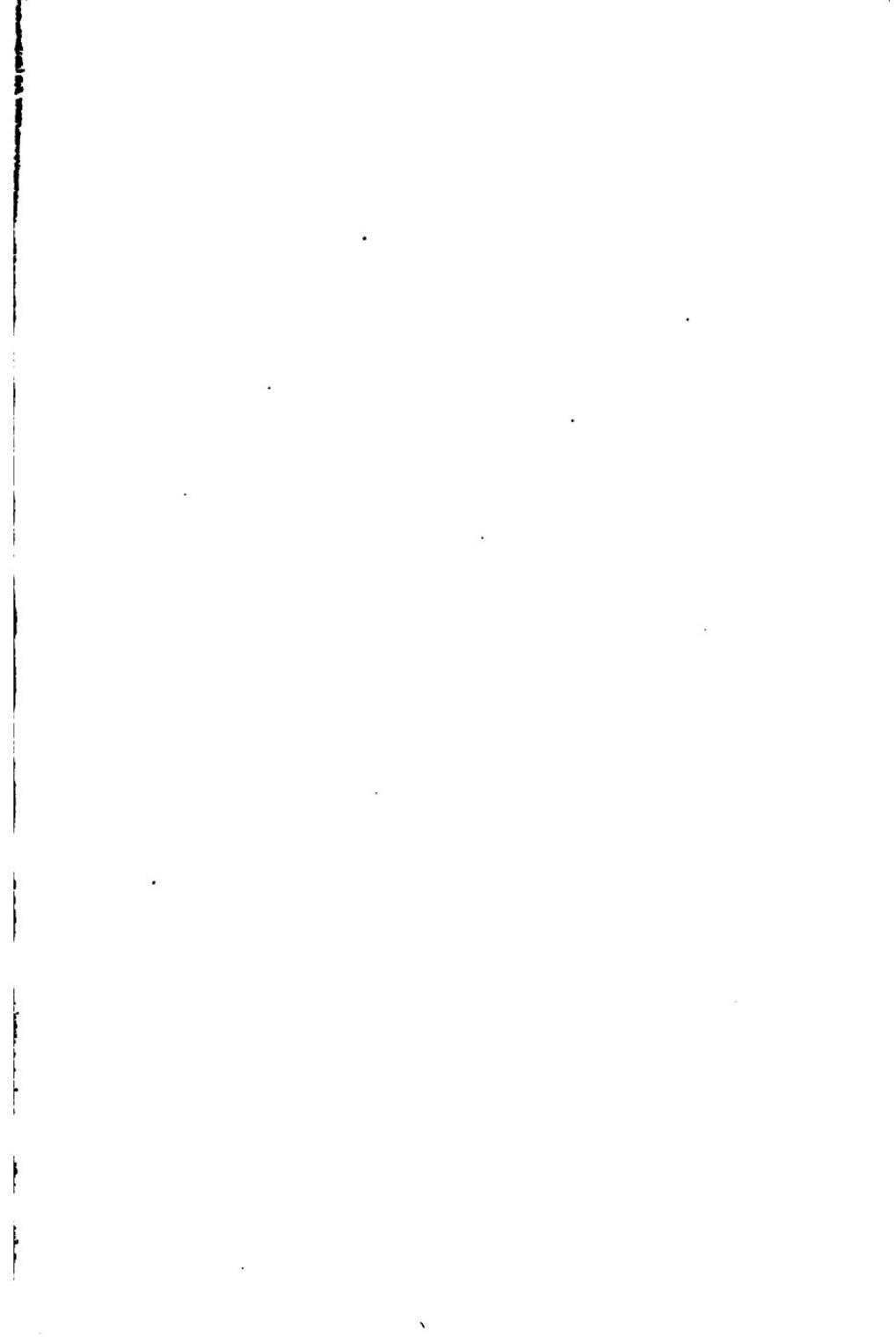


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STUDIES

IN

ENGLISH AND AMERICAN

LITERATURE,

FROM CHAUCER TO THE PRESENT TIME;

WITH

STANDARD SELECTIONS FROM REPRESENTATIVE WRITERS
FOR CRITICAL STUDY AND ANALYSIS.

DESIGNED FOR USE IN HIGH SCHOOLS, ACADEMIES, SEMINARIES,
NORMAL SCHOOLS, AND BY PRIVATE STUDENTS.

BY

ALBERT N. RAUB, Ph.D.,

PRESIDENT OF DELAWARE COLLEGE, AND AUTHOR OF "LESSONS IN ENGLISH,"
"PRACTICAL ENGLISH GRAMMAR," "PRACTICAL RHETORIC," "METHODS
OF TEACHING," "SCHOOL MANAGEMENT," ETC.

PHILADELPHIA:

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PREFACE.

THIS book has been written because there seems to be a necessity for a work of the kind in order to teach literature successfully.

Too often the drill in rhetoric and grammar which our young men and women receive in schools ends with the mere technical drill, without any application of the principles of either science to the critical analysis and study of our literature. The study of literature as pursued in the usual way is the study of special biography, and in no way helps the young student either to appreciate the classics of our language or to prepare himself for authorship.

The object of this book is to present not only a brief biographical sketch of the representative writers, but also a criticism of their work, and, following this, a masterpiece selected from each author's writings, with such explanatory notes appended as seem necessary, and such questions as will lead the pupil to study closely and critically not only the beauties, but also the defects, of his language, style, and thought. The teacher will of course add many questions which want of space prevents the author from inserting. It is thought that a sufficient number of questions, however, have been given to induce the pupil to study each selection with care. Experience in the class-room sustains the author of this work in saying that pupils pursue the study of

literature and classics by this method with great eagerness and delight.

Twenty-seven standard writers have been selected to represent the literature of Great Britain, and twenty-three that of America. The author does not claim that the list is complete: many may differ with him also in the choice of selections to be studied; but the field from which to glean is so extended that it would be absurd for any one to claim that he alone has made the best choice. To the fifty standard writers have been added the chief contemporaries of each Age, many of whom might properly be included among the representative writers did not the limited size of the book prevent.

The book does not aim to be a complete history of English Literature: it seeks, rather, to combine the study of English Classics with the study of the history of English Literature, and thus awaken such an interest as will lead the student not only to read biography, but also to seek culture through the study of masterpieces of English style and thought.

The author desires to express his acknowledgment to various American publishing-houses for permission to make selections from their copyright editions of American authors; also to Miss Harriet B. Swineford, Teacher of English Literature, English Grammar, and Rhetoric in the Central State Normal School at Lock Haven, Pennsylvania, whose untiring industry and excellent literary taste have greatly aided him in the production of this book.

ALBERT N. RAUB.

LOCK HAVEN, PA., }
April 5, 1882. }

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STUDIES IN ENGLISH AND AMERICAN LITERATURE.

DEFINITIONS.

FIGURES OF SPEECH.

A figure of speech is a deviation from the literal form of expression.

Figures bear the same relation to discourse that embellishments bear to architecture.

The figures of speech which are most frequently employed may be divided into two classes:

1. Grammatical Figures;
2. Rhetorical Figures.

I. GRAMMATICAL FIGURES.

The chief grammatical figures are Ellipsis, Enallage, and Pleonasm.

1. Ellipsis is the omission of such letters or words as are necessary to complete the sense and construction.

The ellipsis of letters may be as follows:

- a. Aphæresis, or the omission of a letter or letters from the beginning of a word; as, '*gan* for *begin*.

- b. Syncope*, or the omission of a letter or letters from the middle of a word; as, *lov'd* for *loved*.
- c. Apocope*, or the omission of a letter or letters from the end of a word; as, *tho'* for *though*.

The second variety of ellipsis is that of words, particularly connectives.

- a. The omission of the relative pronoun*; as, *This is the letter I wrote*, for *This is the letter which I wrote*.
- b. The omission of the conjunction*; as, *He came, saw, conquered*, for *He came, and saw, and conquered*.

The third variety of ellipsis is that of an entire clause; as, *Astonishing!* for *This is astonishing*.

2. Enallage signifies a change of words.

The two most common forms of enallage are the following:

- a. The use of one part of speech for another*; as, *The winds blow soft o'er Ceylon's isle*.
- b. The use of one case for another*; as, *A President than whom none was more beloved*.

3. Pleonasm consists in the use of more words than are necessary; as, *He that hath ears to hear, let him hear*.

II. RHETORICAL FIGURES.

The chief rhetorical figures are the following:

- | | | |
|------------------------|-----------------------------|---------------------------|
| 1. Simile ; | 5. Metonymy ; | 9. Hyperbole ; |
| 2. Metaphor ; | 6. Synecdoche ; | 10. Irony ; |
| 3. Antithesis ; | 7. Personification ; | 11. Climax ; |
| 4 Allegory ; | 8. Apostrophe ; | 12. Alliteration . |

1. **Simile** is a comparison of objects based upon resemblance; as,

Friendship is like the sun's eternal rays.

2. **Metaphor** is an implied comparison or an abridged simile; as,

*Athens, the eye of Greece,
Mother of arts and eloquence.*

3. **Antithesis** is a comparison based upon contrast; as, *Ignorance is the curse of God—knowledge, the wing where-with we fly to heaven.*

4. **Allegory** is an extended metaphor, in which the figure runs through an entire work; as, *The Pilgrim's Progress.*

Among the varieties of allegory are—

- (a.) **Parables**, based upon possibilities, as found in the Sacred Scriptures;
- (b.) **Fables**, based upon impossibilities, as found in profane history. Ex. *Aesop's Fables.*

5. **Metonymy** is a figure in which one object is described by the name of another.

It may exist in four forms:

- (a.) **Cause for effect**; as, *Ye have Moses and the prophets.*
That is, *authors* for *writings*.
- (b.) **Effect for cause**; as, *There is death in the cup.* That is, *death* instead of *poison*.
- (c.) **The container for the thing contained**; as, *The miser loves his purse.* That is, *purse* for *money*.
- (d.) **The sign for the thing signified**; as, *The pen is the civilizer of the world.* That is, *pen* for *literature*, or the spread of knowledge.

6. **Synecdoche** is a figure in which a name is given to an object that suggests more or less than we intend.

Synecdoche may take either of two forms:

- (a.) **A part for the whole**; as, *No European keel had entered the harbor.* That is, *keel* for *vessel*.
- (b.) **The whole for a part**; as, *All the world wondered.* That is, *world* for *people*.

7. **Personification** is that figure in which the attributes of living beings are ascribed to things inanimate.

Personification may exist in either of two forms:

- (a.) **In the use of an adjective**; as, *The rippling, laughing brooks flow merrily on.*

(b.) In the use of a verb; as, *How sweet the moonlight sleeps upon this bank!*

8. **Apostrophe** is a figure in which the absent is addressed as though present.

Apostrophe may be—

(a.) **Pure Apostrophe**; as, *O Absalom! would God I had died for thee!*

(b.) **Apostrophe combined with Personification**; as, *Roll on, thou deep and dark blue Ocean! roll.*

9. **Hyperbole** is a figure in which the object is either exaggerated or disparaged; as, *The diamonds in thine eyes might furnish crowns for all the queens of earth.*

10. **Irony** is a figure employed to express the opposite of the idea entertained; as,

*For Brutus is an honorable man;
So are they all—all honorable men.*

11. **Climax** is a figure in which the strength of the thought increases to the close of the sentence; as, *The stream of literature has swollen into a torrent—augmented into a river—expanded into a sea.*

12. **Alliteration** is a repetition of the same initial letter; as, *Amid the lingering light.*

SENTENCES.

Sentences are of two principal classes—Grammatical and Rhetorical.

Grammatically, sentences are divided according to *form and use*.

If *form* sentences are either *Simple, Complex, or Compound.*

A **Simple Sentence** is one which contains a single proposition.

A **Complex Sentence** is one which contains a prin-

cipal proposition modified by one or more subordinate propositions.

A Compound Sentence is one which contains two or more principal propositions.

According to their use sentences are either *Declarative*, *Interrogative*, *Imperative*, or *Exclamatory*.

A Declarative Sentence is one used to affirm or deny.

An Interrogative Sentence is one used to ask a question.

An Imperative Sentence is one used to express a command or an entreaty.

An Exclamatory Sentence is one used in exclamation.

Rhetorically, sentences are divided into *Loose* and *Periodic*.

A Loose Sentence is one which may be separated into parts without destroying the sense; as,

*Leaves have their time to fall, |
And flowers to wither | at the north wind's breath. |*

REMARK.—Notice that the sentence may end at any one of the three points marked, and make sense.

A Periodic Sentence is one in which the complete sense is not expressed until the close; as,

*Over and over again,
No matter which way I turn,
I always find in the book of life
Some lesson that I must learn.*

ORIGIN OF THE ENGLISH LANGUAGE.

INASMUCH as the literature of a language is closely connected with the history of the people speaking that language, it is necessary, in order to study understandingly the literature of the English, to become familiar with those historical events in the life of the English nation which bear immediately on the formation and growth of the language we speak.

The origin of the English language is a subject of peculiar interest, not only to the student of English, but also to the student of general literature. Following the ancestral line, he finds himself carried back in imagination to a period dating many centuries before the Christian era, when the western part of Europe was overrun by nomadic tribes that wandered on until their course was arrested by the Atlantic Ocean. These people were called Celts, and were supposed to have come from Asia at so early a period that history bears no record of the fact. After the Celts had taken possession of England, the country was invaded by the Romans under Julius Cæsar. The primitive Britons resisted with all the ferocity of their wild natures, but were finally compelled to succumb to the power of the Roman forces. This occurred in the year 55 b. c., and for four hundred years the Romans held possession of the country, during which time they succeeded in establishing their laws and customs and in partially civilizing the subjugated Celts.

Those of the Celts who refused to acknowledge the

Roman sway betook themselves to the mountains of Wales and Scotland, preferring to continue in their barbarous habits. These rebellious Celts were known as the Picts and Scots of Wales and Scotland. In the fifth century, when the city of Rome was endangered by the incursions of the Goths and Vandals from the north of Europe, the Roman forces were called home to protect the Imperial City. After the withdrawal of the Romans from England, the half-civilized Celts were left in a helpless condition. The Scots and Picts came down from the mountains, and endeavored to take possession of the country. The only resource of the Celts was to call in the assistance of the Anglo-Saxons. On the coast of the Baltic Sea—known in modern geography as Jutland, Schleswig, and Holstein—lived the Jutes, Angles, and Saxons. These people were pirates, and made frequent incursions upon the neighboring coasts. On one of their piratical expeditions to the coast of England they were invited by the Celts to come and protect them against the invasions of the Picts and Scots. The invitation was accepted, and, under the leaders Hengist and Horsa, the Anglo-Saxons not only routed the invaders, but also took possession of the country.

The Jutes occupied Kent and the Isle of Wight, but their progress was so unimportant that history makes little mention of them. The settlement of the Angles and Saxons in England, about the year 451 A. D., is an important era in the history of the English language, for it was then that the foundation of our language may be said to have been laid.

The minor kingdoms of England, seven in number, which were established when first the Angles and Saxons took possession of the country, were, in 827 A. D., united into one kingdom, known as the Saxon Heptarchy. The country took the name of the Angles, *Angle-*

land, and the government the name of the Saxons. The Heptarchy had been but fairly established when the country was invaded by the Danes, who held sway twenty-eight years, and who succeeded in subjugating the Saxons almost as completely as the Saxons had previously subjugated the Celts. But through the influence of the Saxon king, Alfred the Great, the leaders of these two fierce races were induced to yield to a union, by which means the Anglo-Saxon language was preserved, although a number of Danish words were received into its vocabulary.

Another important epoch in the history of our language is the year 1066 A. D., rendered so by the invasion of England by the Norman French under William, duke of Normandy. At an early period the Norsemen, from Scandinavia, invaded the northern part of Gaul and took possession, calling the subjugated province Normandy. These people brought with them the bravery, daring, and fortitude of the North, which, being allied with the culture and politeness of the French, produced a people superior to the ancestors on either side. William of Normandy, with his followers, encountered the Anglo-Saxons at Senlac, near the city of Hastings, about seventy miles south-east of London. The Saxons were routed, and the arrogant Norman assumed the government of England. This may be regarded as one of the dark periods in the history of our language, for the Norman French were determined to obliterate every vestige of the Saxon language. All social intercourse and all business transactions were to be carried on in the Norman language. Any business contract made in the Saxon language was to be regarded as illegal. The designs of the Normans might have been effected, were not the laws of Nature more powerful than those of man. The Saxons and the Normans living on the same soil and being brought to-

gether in social intercourse, gradually intermarried, and by this union the Saxon was raised to his proper social position. As a result, the Saxon language again prevailed.

The elements composing the English language at this time were the ancient Celtic, the Danish, the Anglo-Saxon, and the Norman French. The union of the Saxon with the Norman element did not take place until the fourteenth century, since which time the language has been growing and developing, retaining in its grammatical character the Teutonic elements, receiving frequent accessions from the French, the Latin, and the Greek. The English language is therefore composed of many parts, the combinations of which are especially advantageous to the language, supplying the numerous synonyms which render the English so remarkable for flexibility of form and variety of expression.

English literature proper may therefore be said to have had its origin during the fourteenth century, though previous to that time the Saxon epic *Beowulf* had attained a place in literature, as had also Cædmon's *Paraphrase of the Bible*, as well as the writings of Bede and the translations of King Alfred.

English Literature may, for the sake of convenience, be divided into eight eras, as represented on the monument, page 18. From the close of the fourteenth century to the middle of the fifteenth is included a period which embraces the reigns of Henry V., Henry VI., Edward IV., Edward V., Richard III., Henry VII., Henry VIII., Edward VI., and Mary.

During this last-mentioned period, sometimes called the Age of Caxton, little was done to improve the literature of our language. With the exception of *Utopia*, a prose romance written by Sir Thomas More, scarcely any of the literary productions of the age survive.

VICTORIAN AGE, 1830.

George Eliot,
Dickens, Thackeray,
Froude,
Macaulay, Carlyle,
Mrs. Browning,
Tennyson, Ingelow.

AGE OF SCOTT, 1800-1830.

Byron, Moore, Scott,
Coleridge, Wordsworth.

AGE OF JOHNSON, 1750-1800.

Gray, Goldsmith, Burns,
Cowper, Johnson.

AGE OF QUEEN ANNE,
1700-1750.

Pope, Addison.

THE RESTORATION,
1660-1700.

Dryden.

THE COMMONWEALTH,
1625-1660.

Milton.

ELIZABETHAN AGE, 1550-1625.

Bacon, Shakespeare,
Spenser.

AGE OF CHAUCER,
1350-1400.

Chaucer.

ENGLISH LANGUAGE.

Anglo-Saxon + Norman French.

ENGLISH LITERATURE.

I.

AGE OF CHAUCER.

1350-1400.

REIGNS OF EDWARD III., RICHARD II., AND HENRY IV.

THIS may be regarded as the transition period of our language from the Old English to the modern form. It has sometimes been called the Resurrection English. Rich streams were flowing into the language from various sources, all of which now began to mingle and harmonize in the formation of modern English. Chaucer, who is the chief author of the period, encouraged his countrymen to speak and write their mother-tongue, leaving the Latin and the French to the learned and the court-followers. As a result, the new language became the speech of all England, and it has so remained to the present day, though many changes have been wrought in it even since Chaucer's time.

1. GEOFFREY CHAUCER,

1328-1400.

THE chief and, indeed, the greatest literary representative of the age in which he lived was GEOFFREY CHAUCER, the son of a London vintner. By most authorities the date of his birth is given as the year 1328. He died on the 25th of October, 1400

Of Chaucer's early life and education little is known. According to Warton and other authorities, he first entered the University at Cambridge, but afterward removed to Oxford, where he completed his collegiate studies, and then returned to London. Soon after this he left England, and traveled through France, Holland, and other portions of Continental Europe for the purpose of adding to his accomplishments of both mind and manners. Having returned to London, he entered the Inner Temple as a student of law, but on account of his beauty of person and his graceful and accomplished manners he was soon afterward made a page to King Edward III., with a stipend of twenty marks per annum, equal to about two hundred pounds.

Chaucer was promoted rapidly from one post to another in the king's service, and finally he was sent as ambassador on several missions to Italy, where, it is claimed, he met the famous Italian poet Petrarch at Padua. It is thought that this was the turning-point in his career, and that his love for the poetry of Italy inspired him with the desire to become famous as a poet. The *Divina Commedia* of Dante, the sonnets of Petrarch, and the tales of Boccaccio, all had their influence in forming the captivating style which characterizes the literary work of Chaucer. Even in some of *The Canterbury Tales*, the most celebrated of his literary productions, this same influence of Boccaccio, the most polished and elegant of Italian story-tellers, is discernible.

Chaucer's earlier productions were mainly translations from the French and the Italian, but largely changed, and in some cases with such additions as to double the length of the poems. His fame, however, rests almost wholly on *The Canterbury Tales*, the plan of which seems to have been modeled after Boccaccio's *Decameron*. In the *Canterbury Tales*, a party of thirty-two "sundry folk"

meet at an inn and sup together. The landlord suggests that they travel together to Canterbury, and, in order to shorten the journey and make time pass pleasantly, that each shall tell two stories both in going and in returning, and whoever shall tell the best shall have a supper at the expense of the others, the landlord being the judge who is to decide as to the merits of the stories. Among the personages represented in the poem are a knight, a monk, a friar, a nun, a yeoman, a parson, a merchant, a clerk, a sergeant-of-law, and others representing the English life of the time.

Chaucer's chief minor poems are *The Court of Love*, *The Flower and the Leaf*, *The House of Fame*, and *Troilus and Cresseide*.

CRITICISM BY REV. STOPFORD BROOKE.

OF Chaucer's work it is not easy to speak briefly, because of its great variety. No one could hit off character better, and in his *Prologue*, and in the prologues to the several tales, the whole of the new, vigorous English society which had grown up since Edward I. is painted with astonishing vividness. "I see all the pilgrims in *The Canterbury Tales*," says Dryden, "their humors, their features, and their very dress, as distinctly as if I had supped with them at the Tabard Inn in Southwark." The tales themselves take in the whole range of the poetry of the Middle Ages—the legend of the saint, the romance of the knight, the wonderful fables of the traveler, the coarse tale of common life, the love-story, the allegory, the satirical lay, and the apologue. And they are pure tales. He is said to have had dramatic power, but he has none. He is simply our great story-teller in verse. All the best tales are told easily, sincerely, with great grace, and yet with so much homeliness that a child would understand them. Sometimes his humor is broad,

sometimes sly, sometimes gay ; sometimes he brings tears into our eyes, and he can make us smile or be sad as he pleases.

He had a very fine ear for the music of verse, and the tale and the verse go together like voice and music. Indeed, so softly flowing and bright are they that to read them is like listening in a meadow full of sunshine to a clear stream rippling over its bed of pebbles. The English in which they are written is almost the English of our time; and it is literary English. Chaucer made our tongue into a true means of poetry. He did more: he welded together the French and English elements in our language, and made them into one English tool for the use of literature, and all our prose-writers and poets derive their tongue from the language of *The Canterbury Tales*. They give him honor for this, but still more for that he was the first English artist. Poetry is an art, and the artist in poetry is one who writes for pure pleasure, and for nothing else, the thing he writes, and who desires to give to others the same fine pleasure by his poems which he had in writing them. The thing he most cares about is that the form in which he puts his thoughts or feelings may be perfectly fitting to the subject, and as beautiful as possible; but for this he cares very greatly, and in this Chaucer stands apart from the poets of his time. Gower wrote with a moral object, and nothing can be duller than the form in which he puts his tales. The author of *Piers Ploughman* wrote with the object of reform in social and ecclesiastical affairs, and his form is uncouth and harsh. Chaucer wrote because he was full of emotion and joy in his own thoughts, and thought that others would weep and be glad with him; and the only time he ever moralizes is in the tales of the "Yeoman" and the "Manciple," written in his decay. He is our first English artist.

SKETCH OF A POOR PARSON.

NOTE.—In general, Chaucer was inclined to write satires on the clergy, but the following, taken from *The Canterbury Tales*, is a redeeming sketch.

A GOOD man was ther of religioun,
And was a poure Parsoun of a toun;
But riche he was of holy thought and werk.
He was also a lerned man, a clerk
That Christes gospel trewely wolde preche; 5
His parischens devoutly wolde he teche.
Benigne he was and wonder diligent,
And in adversitatē ful pacient;
And such he was i-proved oftesithes.
Ful loth were him to curse for his tythes, 16
But rather wolde he geven out of dowte,
Unto his poure parischens aboute,
Of his offrynge, and eek of his substunce.
Wyd was his parisch, and houses fer asonder,
But he ne lafte not for reyne ne thonder, 15
In siknesse nor in meschief to visite
The ferreste in his parische, moche and lite.
Upon his feet, and in his hond a staf,
This noble ensample to his scheep he gaf,
That first he wroughte, and after that he taughte, 20
Out of the gospel he tho wordes caughte,

5. Christes.	In Old English the possessive case was denoted by the termination <i>es</i> or <i>is</i> .	13. offrynge, dues. eek, also.
6. parischens, parishioners.		15. lafste, left or ceased.
9. i-proved oftesithes, proved oftentimes.		17. ferreste, farthest.
10. curse, contend.		moche and lite, great and little.
		19. his scheep, his flock.

ANALYSIS.—7. *wonder diligent.* What part of speech is *wonder*? For what word is it substituted?

8. *ful pacient.* Parse both words.

19. What figure in this line? Give all the modifiers of *ensample*.

And this figure he addede eek therto,
 That if gold ruste, what shall yren do ?
 For if a prest be foul, on whom we truste
 No wonder is a lewed man to ruste ; 25
 He sette not his benefice to hyre,
 And leet his scheep encombred in the myre,
 And ran to Londone, unto Seynte Poules,
 To seeken him a chaunterie for soules,
 Or with a bretherhede to ben withholde ; 30
 But dwelt at hoom, and kepte wel his folde,
 So that the wolf ne made it not myscarye.
 He was a schepherde and no mercenarie,
 And though he holy were, and vertuous,
 He was to sinful man nougnt dispitious, 35
 Ne of his speche daungerous ne digne,
 But in his teching discret and benigne.
 To drawe folk to heven by fairnesse,
 By good ensample, this was his busynesse.
 But it were eny person obstinat, 40
 What so he were, of high or lowe estat,
 Him wolde he snybbe scharply for the nones,
 A bettre preest I trowe there nowher non is.
 He waytede after no pompe and reverence,
 He makede him a spiced conscience, 45
 But Cristes lore, and his apostles twelve,
 He taughte, and first he folwede it himselfe.

NOTES.—23. *yren*, iron.

25. *lewed*, unlearned.

28. *Seynte Poules*, St. Paul's.

Notice the change in the possessive termination.

30. *bretherhede to withholde*,

brotherhood to be enrolled.

36. *digne*, high or haughty.

43. *snybbe scharply for the nones*, snub or rebuke sharply for the occasion.

ANALYSIS.—27. What figure in this line?

28, 29. Point out the modifiers of *ran*.

38-39. What is the subject of the sentence? Show what is in apposition with *this*.

44-47. Write these four lines in modern English.

CONTEMPORARIES OF THE AGE OF CHAUCER.

POETS.

Robert Langland (about 1332–1400).—A secular priest and a Fellow of Oriel College, Oxford. Author of the *Vision of Piers Ploughman*.

John Gower (1325?–1408).—Called by Chaucer “Moral Gower.” Author of *Speculum Meditantis*, *Vox Clamantis*, and the *Confessio Amantis*.

John Barbour (1316?–1396).—A Scotch poet, archdeacon of Aberdeen. His greatest poem is *The Bruce*.

PROSE-WRITERS.

Sir John Mandeville (1300–1372).—The earliest writer of English prose. Studied for the medical profession. Was a traveler for thirty-four years. His book, *Mandeville's Travels*, was the first English book published.

John Wycliffe (1324–1384).—A learned and eloquent preacher. Sometimes called “The Morning Star of the Reformation.” Educated at Oxford. His chief Latin work is *Trialogus*; his chief English production, the first English translation of the whole Bible.

II.

THE ELIZABETHAN AGE.

1550-1625.

REIGNS OF ELIZABETH AND JAMES I.

THIS was the most brilliant period in the history of our literature. It produced not only a Spenser, a Shakespeare, and a Bacon, but also a host of dramatic and other poets whose writings would in any other age have placed them in the foremost rank of the literary men of their time. Not only during the reign of Elizabeth, but also during that of her successor, King James I., did literary genius put forth its most brilliant efforts. The invention of printing, the study of classical literature, the freedom with which all questions were discussed, the translations from the literature of France and Italy, the revised translation of the Scriptures, and the general introduction of the inductive philosophy,—all had a tendency to encourage literary effort and develop the literary taste of the age.

It was this age also that witnessed the marvelous development of the English drama. The earliest form of the drama in England was that known as the *Miracle Play*, or *Mystery*, which was acted in the churches and convents either by the clergy or under their immediate supervision. The subjects chosen were usually some striking mystery of Scripture, as the *Atonement*, the *Creation*, the *Crucifixion*, the *Deluge*, the *Resurrection*, etc., and the only knowledge of Scripture possessed by the masses was derived from these plays. About the mid-

de of the thirteenth century sometimes a full set of plays was acted, setting forth the whole of sacred history from the Creation to the Day of Judgment. These usually continued for about a week. In order to please the ignorant and illiterate, the comic element was introduced, and the chief comedian chosen was the Prince of the Infernal Regions, who was always represented, according to the popular notion, with horns, hoofs, and tail.

The *Miracle Plays* were gradually changed into the *Moralities*. Here Justice, Virtue, etc. were substituted for the Scripture personages. The object now was to teach not religion, but morality. The Devil was still retained to furnish the comic features of the play, and the contest between him and the Vice represented in the play furnished the chief amusement to the audience.

The *Moralities* formed the basis of the modern drama. The serious portions gave us the elements of English tragedy, and the comic those of English comedy. But previous to the comedy proper came the *Interludes*, which resembled our modern *Farce*; and of these John Heywood, who lived in the reign of Henry VIII., was probably the most noted writer.

The first representative of the modern drama was the first English comedy, *Ralph Roister Doister*, a picture of London life, written by Nicholas Udall about the middle of the sixteenth century. Udall was a Lutheran and head-master of Eton College, where he made himself notorious for his cruel floggings. The first English tragedy is supposed to have been *Gorboduc*, or the old British story *Ferrex and Porrex*, dramatized by Sackville and Norton, and acted in 1561 by the students of the Inner Temple. New interest was given to the plays by the introduction of real human characters instead of continuing the representation of the abstract virtues; and from this time forward the English drama made

such rapid strides that in a few years the magnificent creations of Shakespeare's genius took the place of the grotesque drolleries of Heywood, and the English court and the English people could sit and laugh at the rollicking humor of the broadest comedy or tremble at the stirring passion of the greatest tragedies the world has ever known.

The first English theatre was built at Blackfriars, in London, in 1576. It was merely a round wooden wall, enclosing an open space, except that occupied by the stage, which was covered. The Globe Theatre, which was built for Shakespeare, was erected in 1594. It was the model after which nearly all others were patterned. The exterior was hexagonal, and the interior circular. The scenery was of the rudest description. A change of scene was announced by hanging out a placard with the name of the place—Padua, Paris, or some other city—painted on it. The audience consisted of *groundlings*, who occupied the pit, and the *gallants*, who sat in two rows on the stage, the actors playing between them. The actors, of whom Shakespeare and the scholarly Ben Jonson were representatives, also wrote for the stage. The two callings were nearly always united.

2. EDMUND SPENSER,

1553-1599.

ONE of the most illustrious representatives of the Elizabethan era of English literature was EDMUND SPENSER, born in East Smithfield, London, in 1553. His parents were poor, and young Spenser entered Pembroke College, Cambridge, as a "sizar," or charity student, in 1569, and remained at college until he took his degree of M. A. in 1576, seven years later.

While at college his companion was the scholarly Gabriel Harvey, who exerted no small influence in shaping Spenser's future career. After leaving college, Spenser went to the north of England, and having been rejected by a lady whom he calls Rosalind, and to whom he had avowed his love, he again repaired to London, where his friend Harvey introduced him to the chivalric and accomplished Sir Philip Sidney, who in turn encouraged the poet and inspired him to greater efforts.

Spenser's first great poem was a pastoral called *The Shepherd's Calendar*, which he dedicated to Sidney. Sir Philip urged him to write something higher and better than this pastoral, and Spenser then, after ten years, produced the *Faerie Queene*, his grandest work, an extended allegory, full of half-concealed beauty and noted for its wealth of imagery, in which the virtues of temperance, chastity, justice, etc. are set forth in the persons of knights. The poem was dedicated to the Queen, and was written in a peculiar versification, since known as the "Spenserian stanza."

In 1582 the Queen gave to Spenser a grant of land in Ireland, but also obliged him to live on it; which really banished him from England. He married at the age of forty-one. Four years later he was driven from his home by the Irish rebellion; his castle was burned, and with it one of his children. Crushed by his grief, he fled with his family to England, and in January, 1599, the gentle and sensitive poet died. He was buried with great ceremony by the side of Chaucer in Westminster Abbey.

The greatest of Spenser's other poems were *Hymns of Heavenly Love*, *Heavenly Beauty*, his admirable *Sonnets*, and *Epithalamion*, the grandest marriage-song in the language.

CRITICISM BY TAINÉ.

SPENSER was pre-eminently a creator and a dreamer, and that most naturally, instinctively, unceasingly. But what distinguishes him from all others is the mode of his imagination. Generally, with a poet his mind ferments vehemently and by fits and starts; his ideas gather, jostle each other, suddenly appear in masses and heaps, and burst forth in sharp, piercing, concentrative words; it seems that they need these sudden accumulations to imitate the unity and life-like energy of the objects which they produce. At least almost all the poets of that time, Shakespeare at their head, act thus.

Spenser remains calm in the fervor of invention. The visions which would be fever to another leave him at peace. They come and unfold themselves before him easily, entire, uninterrupted, without starts. He is epic—that is, a narrator—not a singer like an ode-writer, nor a mimic like a play-writer. No modern is more like Homer. Like Homer and the great epic-writers, he only presents consecutive and noble, almost classical, images—so nearly ideas that the mind seizes them unaided and unawares. Like Homer, he is always simple and clear; he makes no leaps; he omits no arguments; he robs no word of its primitive and ordinary meanings; he preserves the natural sequence of ideas. Like Homer, again, he is redundant, ingenuous, even childish. He says everything; he puts down reflections which we have made beforehand; he repeats without limit his grand ornamental epithets. We can see that he beholds objects in a beautiful uniform light, with infinite detail; that he wishes to show all this detail, never fearing to see his happy dream change or disappear; that he traces its outline with a regular movement, never

hurrying or slacking. He is even a little prolix—too unmindful of the public, too ready to lose himself and dream about the things he beholds.

His thought expands in vast repeated comparisons, like those of the old Ionic poet. He develops all the ideas which he handles. All his phrases become periods. Instead of compressing, he expands. . . .

Magic is the mould of his mind, and impresses its shape on all that he imagines or thinks. Involuntarily, he robs objects of their ordinary form. If he looks at a landscape, after an instant he sees it quite differently. He carries it unconsciously into an enchanted land; the azure heaven sparkles like a canopy with flowers, a biped population flutters in the balmy air, palaces of jasper shine among the trees, radiant ladies appear on carved balconies above galleries of emerald. This unconscious toil of mind is like the slow crystallization of Nature. A moist twig is cast into the bottom of a mine, and is brought out again a hoop of diamonds.

THE BOWER OF BLISS.

NOTE.—The following extract, in which the spelling is modernized, is taken from the *Faerie Queene*. It is but a portion of the beautiful description of “The Bower of Bliss.”

There the most dainty paradise on ground
 Itself doth offer to his sober eye,
 In which all pleasures plenteously abound,
 And none does others' happiness envy;
 The painted flowers, the trees upshooting high.
 The dales for shade, the hills for breathing space,
 The trembling groves, the crystal running by;

b

- ANALYSIS.**—2. *sober eye.* What figure here?
 3. Why *plenteously*, rather than *plentifully*?
 4. Is *none* in the singular or the plural number?
 5, 6, 7. Name and explain the figures in these lines.
 7. *The crystal running by.* Give the meaning.

And that which all fair works doth most aggrace,
The art which all that wrought, appeared in no place.

One would have thought—so cunningly the rude
And scornèd parts were mingled with the fine—
That Nature had for wantonness ensued
Art, and that Art at Nature did repine;
So striving each th' other to undermine,
Each did the other's work more beautify;
So differing both in wills, agreed in fine:
So all agreed through sweet diversity,
This garden to adorn with all variety.

10

15

And in the midst of all a fountain stood
Of richest substance that on earth might be,
So pure and shiny, that the silver flood
Through every channel running one might see;
Most goodly it with curious imagery
Was overwrought, and shapes of naked boys,
Of which some seemed with lively jollity
To fly about, playing their wanton toys,
While others did embay themselves in liquid joys.

20

25

- ANALYSIS.—8. *And that.*** Give grammatical construction of *that*.
 What is the meaning of *aggrace*?
 10. What is the object of *would have thought*?
 10, 11. *so cunningly . . . fine.* Give grammatical construction.
 13. *did repine.* Is this the emphatic form, or the ancient form of the past tense?
 14, 15. Give the grammatical construction of *each*.
 17 Name the modifiers of *agreed*.
 18. *to adorn.* Of what is this an adjunct?
 What figure runs through the second stanza?
 19-22. Rewrite these lines in natural order.
 23. *Most goodly.* Modernize.
 24. In what case is *shape*?
 25. *of which.* Should this not be *of whom*?
 26. *To fly about.* Should this be *to fly* or *to flee*?
 27. *embay.* The word is now obsolete. It meant to bathe.

And over all, of purest gold, was spread
 A trail of ivy in his native hue;
 For the rich metal was so colorèd,
 That wight, who did not well advised it view,
 Would surely deem it to be ivy true:
 Low his lascivious arms adown did creep,
 That themselves dipping in the silver dew,
 Their fleecy flowers they fearfully did steep,
 Which drops of crystal seemed for wantonness to weep.

Infinite streams continually did well
 Out of this fountain, sweet and fair to see,
 The which into an ample laver fell,
 And shortly grew to so great quantity,
 That like a little lake it seemed to be;
 Whose depth exceeded not three cubits height,
 That through the waves one might the bottom see,
 All paved beneath with jasper shining bright,
 That seemed the fountain in that sea did sail upright.

And all the margin round about was set
 With shady laurel trees, thence to defend
 The sunny beams, which on the billows beat,
 And those which therein bathed might offend.

ANALYSIS.—28, 29. Transpose and rewrite these two lines.

34. *silver dew.* Explain and point out the figure.
35. *fleecy flowers.* What figure? Notice the alliteration.
36. What is the antecedent of *which*? In what case is *dropes*?
37. *did well.* What is the modern word?
38. *fair to see.* That is, fair to be seen—so used by poetic license.
39. Note the use of *The* before *which*. What is the meaning of *laver*?
41. Parse *like*. What figure in the line?
41. *All paved.* Parse *all*; also *beneath* and *bright*.
45. Reconstruct this line so as to develop the meaning.
46. Parse *round about*.
47. *to defend*, to keep off. Give the etymology of the word. Give the meaning of *thence*.
- 48, 49. Name the antecedent of *which* in each line.
49. Explain the meaning of this line.

3. WILLIAM SHAKESPEARE,

1564-1616.

THE brightest name that adorns the Elizabethan period of English literature, indeed one of the brightest in the whole history of English letters, is that of **WILLIAM SHAKESPEARE**, who was born on the 23d of April, 1564, at Stratford-upon-Avon, in Warwickshire, England. His father, John Shakespeare, was a wool-comber or glover, whose social position had been somewhat elevated by his marriage with a rustic heiress, Mary Arden.

But little is known of the boyhood of Shakespeare. The morals of the time were not of a high standard, and Shakespeare's youthful life was not above the average. At the age of eighteen he married Anne Hathaway, who was almost eight years older than himself. She was the daughter of a yeoman living within a mile of Stratford.

About the year 1587 he removed to London, where he became a member of the Globe Theatre, with which he retained connection as an actor and a stockholder to the time of his retirement to Stratford in 1611, nearly twenty-five years later. As an actor, however, Shakespeare never became either remarkably successful or popular. Like most young men of his calling at that time, he rendered himself doubly useful in his connection with the theatre as an actor and as an arranger of pieces.

Shakespeare's first successful literary work was, doubtless, that of adapting old plays to the requirements of his own theatre. But he soon tired of this sort of work, and, relying upon his own genius, he soon surpassed

both his predecessors and his contemporaries as a writer of dramatic poetry. Most of his plots are borrowed—some from Plutarch, some from Holinshed's *Chronicle*, some from novels and romances, and some from older dramas.

Shakespeare's best-known works consist of thirty-seven dramas, which may be divided into tragedies, comedies, and historical plays. Among his best tragedies are *Hamlet*, *Othello*, *Macbeth*, and *King Lear*; among the comedies, *The Merchant of Venice*, *Midsummer Night's Dream*, and *As You Like It*; and among the historical plays, *King Richard III.*, *King Henry VI.*, *Julius Caesar*, and *King Henry V.*

Shakespeare died at Stratford in the year 1616, on the 23d of April, the fifty-second anniversary of his birthday, and was buried in that village. His grave was first marked by a plain stone, the inscription on which, said to have been written by Shakespeare himself, was as follows:

“Good friend, for Jesus' sake forbear
To dig the dust enclosed here.
Blest be the man that spares these stones,
And curst be he that moves my bones!”

CRITICISM BY DR. SAMUEL JOHNSON.

THIS, therefore, is the praise of Shakespeare, that his drama is the mirror of life; that he who has mazed his imagination, in following the phantoms which other writers raise up before him, may here be cured of his delirious ecstasies by reading human sentiments in human language, by scenes from which a hermit may estimate the transactions of the world, and a confessor predict the progress of the passions. . . .

If there be, what I believe there is, in every nation, a

style which never becomes obsolete, a certain mode of phraseology so consonant and congenial to the analogy and principles of its respective language as to remain settled and unaltered, this style is probably to be sought in the common intercourse of life among those who speak only to be understood, without ambition of elegance. The polite are always catching modish innovations, and the learned depart from established forms of speech in hope of finding or making better; those who wish for distinction forsake the vulgar when the vulgar is right; but there is a conversation, above grossness and below refinement, where propriety resides, and where this poet seems to have gathered his comic dialogue. He is, therefore, more agreeable to the ears of the present age than any other author equally remote, and, among his other excellences, deserves to be studied as one of the original masters of our language.

TRIAL-SCENE FROM "THE MERCHANT OF VENICE."

The following extract is taken from Scene 2, Act IV., of the *Merchant of Venice*, one of Shakespeare's most popular comedies.

Enter PORTIA, dressed like a doctor of laws.

Duke. Give me your hand. Come you from old Bellario?

Portia. I did, my lord.

Duke. You are welcome.

Are you acquainted with the difference

That holds this present question in the court?

6

Per. I am informed throughly of the cause.

Which is the merchant here and which the Jew?

Duke. Antonio and Shylock, both stand forth.

Por Is your name Shylock?

NOTES.—4, 5. the difference that holds, etc. That is, the cause of the dispute. 6. thoroughly, thoroughly. 8. Antonio, the merchant Shylock, 'he Jew.

Shylock. Shylock is my name. 13

Por. Of a strange nature is the suit you follow,
Yet in such rule that the Venetian law
Cannot impugn you, as you do proceed.

You stand within his danger, do you not? [To ANTONIO. 14

Antonio. Ay, so he says. 15

Por. Do you confess the bond?

An. I do.

Por. Then must the Jew be merciful.

Shy. On what compulsion must I? Tell me that.

Por. The quality of mercy is not strained; 20
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice blessed;
It blesseth him that gives and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown; 25
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptered sway,
It is enthroned in the *hearts* of kings, 30
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,

NOTES.—12. in such rule, strictly according to the form.	22. twice blessed, doubly blessed.
13. impugn, call in question.	26. shows, expresses, symbolizes. 32. show, appear.

ANALYSIS.—10. What is the subject of the sentence?

14. *within his danger.* Explain.

18 19. In which line does *must* express obligation or compulsion?

21. Give the case of *rain*.

22 *Upon the place beneath.* What does this phrase modify?

24. *'Tis mightiest in the mightiest.* Explain.

28. *Wherein doth sit*, etc. Is the sentence correct?

30. *enthroned.* Why is the accent-mark placed on *ed*? What figure in the line?

34. What is the mode of *be*?

That in the course of justice none of us
 Should see salvation ; we do pray for mercy ;
 And that same prayer doth teach us all to render
 The deeds of mercy. I have spoke thus much
 To mitigate the justice of thy plea,
 Which if thou follow, this strict court of Venice.
 Must needs give sentence 'gainst the merchant there.

Shy. My deeds upon my head ! I crave the law,
 The penalty and forfeit of my bond.

Por. Is he not able to discharge the money ?

Bassanio. Yes, here I tender it for him in the court ;
 Yea, twice the sum ; if that will not suffice,
 I will be bound to pay it ten times o'er,
 On forfeit of my hands, my head, my heart.
 If this will not suffice, it must appear
 That malice bears down truth. And I beseech you,
 Wrest once the law to your authority :
 To do a great right, do a little wrong,
 And curb this cruel devil of his will.

Por. It must not be. There is no power in Venice
 Can alter a decree established :
 'Twill be recorded for a precedent,
 And many an error by the same example
 Will rush into the state. It cannot be.

Shy. A Daniel come to judgment ; yea, a Daniel !
 O wise young judge, how I do honor thee !

35

40

45

50

55

60

NOTES.—37. that same prayer,	50. malice bears down truth,
the Lord's Prayer.	malice overcomes honesty.
44. discharge the money, dis-	51. Wrest once, turn aside for
charge the debt.	once.

ANALYSIS.—38. *I have spoke.* Modernize.

40. What is the case of *Which?* What is the meaning of the expression, *Which if thou follow*, etc. ?
41. What is the use of the apostrophe in '*gainst*' ?
42. Supply the ellipsis.
52. *to do*, etc. What does it modify ?
55. What is the subject of *can alter* ?

Por. I pray you, let me look upon your bond.

Shy. Here 'tis, most reverend doctor, here it is.

Por. Shylock, there's thrice thy money offered thee

Shy. An oath, an oath, I have an oath in heaven.

Shall I lay perjury upon my soul ?

65

No, not for Venice.

Por. Why, this bond is forfeit;

And lawfully by this the Jew may claim

A pound of flesh, to be by him cut off

Nearest the merchant's heart.—Be merciful;

70

I'ake thrice thy money; bid me tear the bond.

Shy. When it is paid according to the tenor.

It doth appear you are a worthy judge;

You know the law, your exposition

Hath been most sound: I charge you by the law,

75

Whereof you are a well-deserving pillar,

Proceed to judgment. By my soul I swear

There is no power in the tongue of man

To alter me: I stay here on my bond.

Ant. Most heartily I do beseech the court

80

To give the judgment.

Por. Why, then, thus it is;

You must prepare your bosom for his knife.

Shy. O noble judge! O excellent young man!

Por. For the intent and purpose of the law

85

Hath full relation to the penalty,

Which here appeareth due upon the bond.

Shy. 'Tis very true: O wise and upright judge!

NOTES.—61. let me look upon, | 74. your expositon, your state-
let me examine. | ment of the law.

72 according to the tenor, ac- | 86. Hath full relation, applies
cording to the intent. | fully.

ANALYSIS.—63. *there's.* Give grammatical construction.

76. Point out the figure in this line.

78. Parse the word *there*.

80. Name the modifiers of *do beseech*.

How much more elder art thou than thy looks!

Por. Therefore, lay bare your bosom.

90

Shy. Ay, his breast:

So says the bond:—Doth it not, noble judge?—

Nearest his heart,—those are the very words.

Por. It is so. Are there balance here to weigh
The flesh?

95

Shy. I have them ready.

Por. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.

Shy. Is it so nominated in the bond?

Por. It is not so expressed; but what of that?

104

Twre good you do so much for charity.

Shy. I cannot find it; 'tis not in the bond.

Por. You, merchant, have you anything to say?

Ant. But little; I am armed, and well prepared.
Give me your hand, Bassanio; fare you well!

105

Grieve not that I am fallen to this for you;

For herein Fortune shows herself more kind

Than is her custom: it is still her use

To let the wretched man outlive his wealth,

NOTES.—89. *more elder.* This was the old form, though double comparatives are not allowable in modern English.

94. *balance.* This is evidently the same as the present word balances.

97. *Have by,* have present.

99. *nominated,* expressed, named.

ANALYSIS.—89. What verb is understood after *looks*?

93. *Nearest his heart.* What is the construction?

97. *on your charge.* Give the meaning.

98. *To stop his wounds.* What figure?

do bleed. In what mode is this verb?

101. Modernize the line. Give the mode of *were*.

103. *You, merchant.* Give the case of each word.

105. *fare you well.* How is this expressed at present?

106. *I am fallen.* Modernize.

109. *outlive.* Give the grammatical construction. Give the modifiers of *to let*.

To view with hollow eye and wrinkled brow
An age of poverty: from which lingering penance
Of such a misery doth she cut me off.

110

Commend me to your honorable wife;
Tell her the process of Antonio's end;

Say how I loved you, speak me fair in death;
And when the tale is told, bid her be judge
Whether Bassanio had not once a love.

115

Repent but you that you shall lose your friend,
And he repents not that he pays your debt;
For if the Jew do cut but deep enough,
I'll pay it presently with all my heart.

120

Bas. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteemed above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

125

Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.

Gratiano. I have a wife, whom, I protest, I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.

130

Nerissa. 'Tis well you offer it behind her back;
The wish would make else an unquiet house.

Shy. [Aside.] These be Christian husbands. I have '35
a daughter;

NOTES.—115. speak me 'fair, speak well of me.	125. esteemed above thy life, more than I esteem thy life.
117. a love, a dear friend.	
121 presently, soon, immedi- ately.	130. protest, avow, declare earn- estly.
122 which. In the older Eng- lish which is frequently used, as in this instance, for who.	133. behind her back, unknown to her.
	134. would make else, would otherwise make.

ANALYSIS.—112 *cut me off.* Parse the words.

Would any of the stock of Barrabas
Had been her husband rather than a Christian!—

[Aloud.] We trifle time; I pray thee pursue sentence.

Por. A pound of that same merchant's flesh is thine;
The court awards it, and the law doth give it.

Shy. Most rightful judge!

Por. And you must cut this flesh from off his breast;
The law allows it, and the court awards it.

Shy. Most learned judge! A sentence! Come, prepare.

Por. Tarry a little: there is something else. 145
This bond doth give thee here no jot of blood;
The words expressly are "a pound of flesh":
Take then thy bond, take thou thy pound of flesh;
But in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods 150
Are, by the laws of Venice, confiscate
Unto the state of Venice.

Gra. O upright judge!—Mark, Jew:—O learned judge!

Shy. Is that the law?

Por. Thyself shall see the act: 155
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirtest.

Gra. O learned judge!—Mark, Jew:—a learned judge!

Shy. I take this offer, then: pay the bond thrice
And let the Christian go. 160

Bas. Here is the money.

Por. Soft!
The Jew shall have all justice; soft!—no haste.—
He shall have nothing but the penalty.

Gra. O Jew! an upright judge, a learned judge! 165

Por. Therefore prepare thee to cut off the flesh.
Slied thou no blood, nor cut thou less nor more

ANALYSIS.—136. Give the grammatical construction of *would*.

137. Give the grammatical construction of *had been*.

149. *the cutting it.* Why is *of* omitted before *it*?

151. What is the meaning of *confiscate*?

162. *Soft.* What part of speech?

164. What part of speech is *but*?

But just a pound of flesh. If thou cutt'st more
Or less than a just pound, be it so much
As makes it light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple—nay, if the scale do turn
170

Or one poor scruple may, if the scale do turn
But in the estimation of a hair—
Thou diest, and all thy goods are confiscate.
 —*Samuel Daniel, Daniel's Vision*

Gra. A second Daniel, a Daniel, Jew! 173
Now, infidel, I have thee on the hip.

Por. Why doth the Jew pause? Take thy forfeiture.

Shy. Give me my principal, and let me go.

Bas. I have it ready for thee; here it is.

Por. He hath refused it in the open court: 180
He shall have merely justice and his bond.

Gra. A Daniel, still say I, a second Daniel!—
I thank thee, Jew, for teaching me that word.
Suz. Shall I not have such a precious child?

Sny. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew. 185

Shy. Why, then the devil give him good of it!
I'll stay no longer question.

Por. Tarry, Jew; The law hath yet another hold on you. It is enacted in the laws of Venice,— If it be proved against an alien, That by direct or indirect attempts He seek the life of any citizen.

NOTES.—168. but just, than just.
 170. in the substance, in the weight.
 176. on the hip. This expression seems to be taken from the wrestling arena, and was used to indicate the advantage one contestant had over the other.
 188. I'll stay no longer question, I'll contend no longer.

ANALYSIS.—169. *a just pound*. Give the meaning.
182, 183. *Daniel* and *Jew* are both independent; how does their construction differ?

90. *hath . . . you.* Are the two styles of speech the same?

The party 'gainst the which he doth contrive
 Shall seize one half his goods; the other half
 Comes to the privy coffer of the state;
 And the offender's life lies in the mercy
 Of the duke only, 'gainst all other voice.
 In which predicament, I say, thou stand'st:
 For it appears, by manifest proceeding,
 That indirectly and directly too
 Thou hast contrived against the very life
 Of the defendant; and thou hast incurred
 The danger formerly by me rehearsed.
 Down, therefore, and beg mercy of the duke.

Gra. Beg that thou mayst have leave to hang thyself;
 And yet, thy wealth being forfeit to the state,
 Thou hast not left the value of a cord;
 Therefore thou must be hanged at the state's charge.

Duke. That thou shalt see the difference of our spirit,
 I pardon thee thy life before thou ask it:
 For half thy wealth, it is Antonio's;
 The other half comes to the general state,
 Which humbleness may drive unto a fine.

Por. Ay, for the state, not for Antonio.

Shy. Nay, take my life and all; pardon not that:
 You take my house when you do take the prop
 That doth sustain my house; you take my life
 When you do take the means whereby I live.

Por. What mercy can you render him, Antonio?

Gra. A halter gratis; nothing else, for God's sake.

Ant. So please my lord the duke, and all the court,

195

200

205

210

215

220

NOTES.—197. *privy coffer*, private treasury. | etc., Which humility may change to a fine.

215. *Which humbleness may*, | 216. *the state*, the government.

ANALYSIS.—212. *thou ask*. Are these words of the same form?

213. *half thy wealth, i'c etc.* Parse *half* and *it*.

218. *do take*. Is this the emphatic form of the verb?

223. *so please my lord*. Supply ellipsis.

To quit the fine for one half of his goods, I am content, so he will let me have The other half in use, to render it, Upon his death, unto the gentleman That lately stole his daughter:	225
Two things provided more, that, for this favor, He presently become a Christian; The other that he do record a gift, Here in the court, of all he dies possessed, Unto his son Lorenzo and his daughter.	230
<i>Duke.</i> He shall do this, or else I do recant The pardon that I late pronounced here.	235
<i>Por.</i> Art thou contented, Jew? What dost thou say?	
<i>Shy.</i> I am content.	
<i>Por.</i> Clerk, draw a deed of gift.	
<i>Shy.</i> I pray you give me leave to go from hence;	
I am not well. Send the deed after me,	240
And I will sign it.	
<i>Duke.</i> Get thee gone, but do it.	
<i>Gra.</i> In christening thou shalt have two godfathers. Had I been judge, thou shouldst have had ten more, To bring thee to the gallows, not the font. [Exit Shylock.]	245
<i>Duke.</i> Sir, I entreat you home with me to dinner.	
<i>Por.</i> I humbly do desire your grace of pardon: I must away this night toward Padua, And it is meet I presently set forth.	

NOTES.—224. to quit, to remit or

excuse.

225 so, provided.

234. recant, recall.

244. ten more. This refers to a hangman's jury of twelve.

246. entreat, ask or invite.

247. your grace of pardon, the
pardon of your grace.

249. meet I presently set forth,
proper that I set forth
soon.

ANALYSIS.—226. What does *to render*, etc. modify?

230. Give the meaning of *presently*.

232. *of all he dies possessed.* Give the meaning.

245. Give the meaning of *font*.

248. *must away.* Give grammatical construction.

Duke. I am sorry that your leisure serves you not.— 250
 Antonio, gratify this gentleman,
 For, in my mind, you are much bound to him.

[*Exeunt Duke and his train.*]

Bas. Most worthy gentleman, I and my friend
 Have by your wisdom been this day acquitted 255
 Of grievous penalties; in lieu whereof,
 Three thousand ducats, due unto the Jew
 We freely cope your courteous pains withal.

Ant. And stand indebted, over and above, 260
 In love and service to you evermore.

Por. He is well paid that is well satisfied;
 And I, delivering you, am satisfied,
 And therein do account myself well paid:
 My mind was never yet more mercenary.
 I pray you, know me when we meet again; 265
 I wish you well, and so I take my leave.

NOTES.—254. Notice that Bas-

sanio mentions himself first, the two having been under penalty.

258. *cope*, requite.

258. *withal*, with.

259. *over and above*, in addition thereto.

264. *more mercenary*, more anxious for reward or pay.

ANALYSIS.—261. Give the modifiers of *he*.

262. Give the construction of *delivering*.

263. Parse *paid*.

4. FRANCIS BACON,

1561-1626.

SIR FRANCIS BACON, the great English philosopher, known also as LORD BACON, was the son of Sir Nicholas Bacon, lord keeper of the great seal. He was born in London, January 22, 1561. At the age of thirteen he entered Trinity College, Cambridge, where he completed his studies when but sixteen, and it is said that even at this age he had already become disgusted with the philosophy of Aristotle, which then held sway in all English colleges.

On leaving college he went to France, where he spent three years, mostly at Poictiers. The sudden death of his father in 1579 caused Bacon to return at once to England. He was anxious to hold some position under the government which would give him leisure to devote to the study of literature and philosophy, but his uncle, Lord Burleigh, gave him neither encouragement nor assistance, and he therefore became a student of law, in which profession he afterward won great distinction, and became the most admired teacher of legal science and the most learned advocate of his time.

He was for some time a member of the House of Commons, where he displayed great power as an orator, but his moral principles were all through life uncertain and unreliable. In one of his speeches in Parliament he greatly distinguished himself as the popular advocate against certain subsidies asked by the Crown, but when he learned that the Queen was offended at his speech, he quickly abandoned his position and took

the other side. It was on account of these moral obliquities that Pope characterized him as "the wisest, brightest, meanest of mankind."

By truckling continually to the favorites of the Crown, Bacon rose rapidly in favor at the court, and in 1617 he reached the height of his ambition, when he was made lord high chancellor of England and Baron Verulam. The latter title was three years later changed to that of Viscount St. Albans.

Bacon's decisions while acting as lord chancellor were so openly influenced by the Crown, and he became the recipient of so many presents and bribes, that Parliament was at length compelled to interfere. Twenty-three charges of gross corruption as a judge were presented against him by the House of Lords, to which he at once plead guilty in a confession, and begged for mercy, saying, "I beseech your lordships to be merciful to a broken reed." The sentence deprived him of his office as chancellor, fined him forty thousand pounds, and imprisoned him in the Tower during the King's pleasure; it also forbade him to come within twelve miles of the court. But little of the sentence, however, was ever enforced except that of depriving him of his office. Five years later, in 1626, he died, and was buried, at his own request, by the side of his mother in the church at St. Albans.

Bacon was celebrated for his learning, but he is especially noted and honored as "the father of inductive philosophy." His greatest work is entitled *Novum Organum* ("The New Instrument"), in which he expounds the methods to be pursued in the investigation of truth by induction. His most popular writings are his *Essays*.

CRITICISM BY TAINÉ.

BACON's mode of thought is by symbols, not by analysis; instead of explaining his idea, he transposes and translates it—translates it entire, to the smallest details, enclosing all in the majesty of a grand period or in the brevity of a striking sentence. Thence springs a style of admirable richness, gravity, and vigor, now solemn and symmetrical, now concise and piercing, always elaborate and full of color. There is nothing in English prose superior to his diction. When he has laid up his store of facts, the greatest possible, on some past subject, on some entire province of the mind, on the whole anterior philosophy, on the general condition of the sciences, on the power and limits of the human reason, he casts over all this a comprehensive view, as it were a great net—brings up a universal idea, condenses his idea into a maxim, and hands it to us with the words, "Verify and profit by it."

FRIENDSHIP.

NOTE.—The following extract is taken from one of Bacon's *Essays*, that on "Friendship."

IT had been hard for him that spake it to have put more truth and untruth together in few words than in that speech, "Whosoever is delighted in solitude is either a wild beast or a god." For it is most true that a natural and secret hatred and aversion towards

NOTE.—3. whosoever, etc. The
author of this sentence was

Aristotle, a Greek philoso-
pher.

ANALYSIS.—1. *had been hard*. Give the meaning and dispose of the verb.

1, 2. *to have put*, etc. What is this phrase in apposition with?
5 *aversion towards*. Modernize.

society in any man hath somewhat of the savage beast; but it is most untrue that it should have any character at all of the divine nature, except it proceed, not out of a pleasure in solitude, but out of a love and desire to sequester a man's self for a higher conversation, such 10 as is found to have been falsely and feignedly in some of the heathen—as Epimenides the Candian, Numa the Roman, Empedocles the Sicilian, and Apollonius of Tyana—and truly and really in divers of the ancient hermits and holy Fathers of the Church. 15

But little do men perceive what solitude is, and how far it extendeth; for a crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, where there is no love. The Latin adage meeteth with it a little, *Magna civitas, magna solitudo* (a great 20 city is a great solitude),—because in a great town friends

NOTES.—10. *sequester*, to seek seclusion.
conversation, here refers to life.

12. **Epimen'ides**, a poet and philosopher of Crete, who lived in the sixth or the seventh century. His history is mythical. He is said to have fallen asleep in a cave, and on awaking found everything about him changed.

Numa, one of the kings of Rome. Reigned b. c. 715–672. He desired his subjects to believe that he re-

ceived help in his administration from the nymph Egeria.

13. **Emped'ocles**, a Sicilian philosopher, who flourished about 450 b. c. Tradition says he threw himself into the crater of Mount Etna, that his mysterious disappearance might be taken as a proof of his divine origin.

Apollo'nius, a follower of Pythagoras, who flourished during the reigns of Vespasian and Domitian.

19. *meeteth*, corresponds.

ANALYSIS.—8. Substitute a word for *except*.

16. *But little*. Give grammatical construction.

18, 19. Point out the figures in these lines.

are scattered, so that there is not that fellowship, for the most part, which is in less neighborhoods. But we may go further, and affirm most truly that it is a mere and miserable solitude to want true friends, without which ²⁴ the world is but a wilderness ; and even in this sense also of solitude, whosoever in the frame of his nature and affections is unfit for friendship, he taketh it of the beast, and not of humanity.

A principal fruit of friendship is the ease and dis-³⁰ charge of the fullness and swellings of the heart, which passions of all kinds do cause and induce. We know diseases of stoppings and suffocations are the most dangerous in our body ; and it is not much otherwise in the mind. You may take sarza to open the liver, steel ³⁵ to open the spleen, flowers of sulphur for the lungs, castoreum for the brain ; but no receipt openeth the heart but a true friend, to whom you may impart griefs, joys, fears, hopes, suspicions, counsels, and whatsoever lieth upon the heart to oppress it, in a kind of ⁴⁰ civil shrift or confession.

It is a strange thing to observe how high a rate great kings and monarchs do set upon this fruit of friendship

NOTES.—25. to want, to lack. 27. solitude, loneliness.	29. of humanity, of human na- ture.
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ANALYSIS.—22. *so that there.* Parse these words.

24. Name the phrase in apposition with *it*.

28. Give the grammatical construction of *he*.

31. Name the antecedent of *which*.

32. Give the object of *know*.

35. Give the meaning of *sarza*.

36, 37. What do the infinitive phrases in these lines modify ? What are the objective modifiers of *take*? Dispose of the two words *but*.

42. Name the full phrase in apposition with the subject *It*.

43. *do set.* Notice the use of the old form even in prose.

whereof we speak—so great as they purchase it many times at the hazard of their own safety and greatness.⁴⁵ For princes, in regard of the distance of their fortune from that of their subjects and servants, cannot gather this fruit except (to make themselves capable thereof) they raise some persons to be, as it were, companions and almost equals to themselves, which many times⁵⁰ sorteth to inconvenience. The modern languages give unto such persons the name of favorites, or privadoes, as if it were matter of grace or conversation; but the Roman name attaineth the true use and cause thereof, naming them *particeps curarum* [sharers in cares], for⁵⁵ it is that which tieth the knot. And we see plainly that this hath been done, not by weak and passionate princes only, but by the wisest and most politic that ever reigned; who have oftentimes joined to themselves some of their servants, whom both themselves have⁶⁰ called friends, and allowed others likewise to call them in the same manner, using the word which is received between private men.

It is not to be forgotten what Comines observeth of his first master, Duke Charles the Hardy—namely, that⁶⁵ he would communicate his secrets with none, and least of all those secrets which troubled him most. Where-

NOTES.—57. passionate, senti-
mental.
65. Charles the Hardy, Charles

the Bold, duke of Bur-
gundy, and the rival of
Louis XI.

ANALYSIS.—44. *so great as.* Modernize.

46–51. Write this sentence in modern English.

51 *sorteth* here means “leadeth.”

60–63. Write in modern English.

64. *It is*, etc. Point out the phrase in apposition with *It*.

66. *communicate his secrets with.* What is the present form of expression?

upon he goeth on, and saith that towards his latter time that closeness did impair and a little perish his understanding. Surely, Comines mought have made the same judgment also, if it had pleased him, of his second master, Louis the Eleventh, whose closeness was indeed his tormentor. The parable of Pythagoras is dark, but true, "*Cor ne edito*"—eat not the heart. Certainly if a man would give it a hard phrase, those that want friends to open themselves unto are cannibals of their own hearts. But one thing is most admirable (wherewith I will conclude this first fruit of friendship), which is, that this communicating of a man's self to his friend works two contrary effects, for it redoubleth joys, and cutteth griefs in halves. For there is no man that imparteth his joys to his friend but he joyeth the more, and no man that imparteth his griefs to his friend but he grieveth the less. So that it is, in truth, of operation upon a man's mind of like virtue as the alchemists use to attribute to their stone for man's body, that it worketh all contrary effects, but still to the good and benefit of nature. But yet without praying in aid of alchemists, there is a manifest image of this in the ordinary course of nature; for, in bodies, union strengtheneth and cherisheth any natural action, and, on the other side, weakeneth and dulleth any violent impression. And even so is it of minds.

The second fruit of friendship is healthful and sov-

NOTES.—69. perish, enfeeble. | 70. mought, the old form of
70. Comines, a French historian. | "might."

ANALYSIS.—71. *if it had pleased.* Give the mode of the verb.

80. *redoubleth.* Give the modern form.

88. *praying in aid,* calling in the aid or help.

89. *image* is here used for resemblance.

93. *And even so is it of minds.* Rewrite.

ereign for the understanding, as the first is for the affections. For friendship maketh indeed a fair day in the affections from storm and tempests, but it maketh daylight in the understanding, out of darkness and confusion of thoughts. Neither is this to be understood only of faithful counsel, which a man receiveth from his friend; but before you come to that, certain it is that whosoever hath his mind fraught with many thoughts, his wits and understanding do clarify and break up in the communicating and discoursing with another: he toseth his thoughts more easily; he marshaleth them more orderly; he seeth how they look when they are turned into words; finally, he waxeth wiser than himself, and that more by an hour's discourse than by a day's meditation. It was well said by Themistocles to the king of Persia "that speech was like cloth of Arras opened and put abroad, whereby the imagery doth appear in figure; whereby in thoughts they lie but as in

NOTES.—109. *Themis'tocles*, a celebrated Athenian statesman and general (514-449 B. C.).

110. *cloth of Arras*, named from Arras, a town in France; the word is equivalent to tapestry.

ANALYSIS.—96-99. *For friendship, etc.* Explain the sentence and name the rhetorical figures.

101. *certain it is that*, etc. Parse it. Also give the construction of the clause introduced by *that*.

103. *do clarify*, etc. What figure?

103, 104. *in the communicating*, etc. Is this correct according to present usage?

104, 105. *he toseth*. What figure?

105. *he marshaleth them*. Name the figure.

107. Give the meaning of *waxeth*.

109, 110. *It . . . "that speech," etc.* Explain the grammatical construction.

110. *like cloth* What is the construction?

112. *they lie* What is the antecedent of *they*? Dispose of *but*.

packs." Neither is this second fruit of friendship, in opening the understanding, restrained only to such friends as are able to give a man counsel (they, indeed, 115 are best); but even without that a man learneth of himself, and bringeth his own thoughts to light, and whetteth his wits as against a stone, which itself cuts not. In a word, a man were better relate himself to a statua or picture than to suffer his thoughts to pass in smother. 120

Add now, to make this second fruit of friendship complete, that other point, which lieth more open, and fall-eth within vulgar observation—which is, faithful counsel from a friend. Heraclitus saith well, in one of his enigmas, "Dry light is ever the best." And certain it is that 125 the light that a man receiveth by counsel from another is drier and purer than that which cometh from his own understanding and judgment, which is ever infused and drenched in his affections and customs: so as there is as much difference between the counsel that a friend giveth 130 and that a man giveth himself as there is between the counsel of a friend and of a flatterer; for there is no

NOTES.—119. *statua*, statue.

120. *to pass in smother*, to re-
main suppressed.

123. *vulgar*, common.
counsel, advice.

124. Heraclitus, a naturalist of

Ephesus, called the
"Weeping Philosopher."

125. *Dry light*—that is, intellect
unclouded by passion.

129. *so as there is*, so that there
is.

ANALYSIS.—114. *restrained*. Substitute a word.

115. *are able*. What is the subject?

116. *but even*, etc. What is the grammatical construction?

117, 118. Point out the figures in the line.

119, 120. *to a statua or picture*, etc. Is the expression correct?

121. *to make*, etc. What does the phrase modify?

125. *certain it is that*, etc. Notice the construction.

131. *that* In what case is this word?

such flatterer as is a man's self, and there is no such remedy against flattery of a man's self as the liberty of a friend. Counsel is of two sorts: the one concerning 135 manners, the other concerning business. For the first, the best preservative to keep the mind in health is the faithful admonition of a friend. The calling of a man's self to a strict account is a medicine sometime too piercing and corrosive, reading good books of morality is a 140 little flat and dead, observing our faults in others is sometimes unproper for our case; but the best receipt (best, I say, to work, and best to take) is the admonition of a friend.

It is a strange thing to behold what gross errors and 145 extreme absurdities many (especially of the greater sort) do commit for want of a friend to tell them of them, to the great damage both of their fame and fortune; for, as St. James saith, they are as men "that look sometimes into a glass, and presently forget their own shape and 150 favor." As for business, a man may think, if he will, that two eyes see no more than one; or that a gamester seeth always more than a looker-on; or that a man in anger is as wise as he that hath said over the four and twenty letters; or that a musket may be shot off as well 155 upon the arm as upon a rest; and such other fond and high imaginations to think himself all in all; but when

NOTES.—151. *favor*, appearance. | 156. *fond*, foolish.

ANALYSIS.—133. *as*. Give the grammatical construction.

135 136. *the one concerning manners*. Give the construction.

139. *sometime*. Give the modern form.

142. *unproper*. Give the modern form.

145. *It . . . to behold*, etc. Give the grammatical construction.

147. *them of them*. What is the antecedent of each *them*?

148. *both of their fame and fortune*. Correct.

154, 155. To what does *four and twenty letters* refer?

all is done, the help of good counsel is that which setteth business straight. . . .

After these two noble fruits of friendship (peace in the 160 affections and support of the judgment) followeth the last fruit, which is, like the pomegranate, full of many kernels; I mean aid, and bearing a part in all actions and occasions. Here the best way to represent to life the manifold use of friendship is to cast and see how many 165 things there are which a man cannot do himself; and then it will appear that it was a sparing speech of the ancients to say "that a friend is another himself," for that a friend is far more than himself. Men have their time, and die many times in desire of some things 170 which they principally take to heart—the bestowing of a child, the finishing of a work, or the like. If a man have a true friend, he may rest almost secure that the care of those things will continue after him; so that a man hath, as it were, two lives in his desires. A man 175 hath a body, and that body is confined to a place; but where friendship is, all offices of life are, as it were, granted to him and his deputy, for he may exercise them by his friend. How many things are there which a man cannot, with any face or comeliness, say or do 180 himself! A man can scarce allege his own merits with modesty, much less extol them; a man cannot sometimes brook to supplicate or beg, and a number of the

ANALYSIS.—162. *like the pomegranate.* What figure?

165. *to cast.* What is the meaning?

167. *a sparing speech;* that is, a moderate speech.

168. *himself.* Give grammatical construction.

168, 169. *for that.* What is the meaning?

170. *and die many times,* etc. Reconstruct.

171. *the bestowing,* the disposal.

177. *as it were.* Give the grammatical construction.

182, 183. *cannot sometimes brook to supplicate.* Give the meaning.

like; but all these things are graceful in a friend's mouth, which are blushing in a man's own. So, again, a man's person hath many proper relations, which he cannot put off. A man cannot speak to his son but as a father; to his wife, but as a husband; to his enemy, but upon terms: whereas a friend may speak as the case requires, and not as it sorteth with the person. But to enumerate these things were endless. I have given the rule: where a man cannot fitly play his own part, if he have not a friend he may quit the stage.

NOTES.—185. which are blush-	185. a man's own person, a
ing, which cause one to	man's own body.
blush; fit to make one	186. proper, peculiar to one's self.
blush.	190. sorteth, suits.

ANALYSIS.—187. *but as a father.* Give the construction of *but, as, and father.*

191. *were.* What is the mode?

190-193. *I have given, etc.* What rhetorical figure here? Give the construction of the whole sentence.

CONTEMPORANEOUS WRITERS.

1. DRAMATIC POETS.

Ben Jonson (1574-1637).—Celebrated as a dramatist. The friend of Shakespeare. Author of *Every Man in his Humor*, *Catiline*, *The Alchemist*, and other dramas.

Christopher Marlowe (1563-1593).—The greatest dramatist before Shakespeare. Educated at Cambridge. Author of several plays in blank verse—*Tambourlaine the Great*, *Dr. Faustus*, *The Jew of Malta*, etc.

Francis Beaumont (1586-1615) and **John Fletcher** (1576-1625).—The authors of fifty-two tragedies and comedies, mostly written in joint authorship. Their works were more popular in their day than were Shakespeare's. Among their plays are *Two Noble Kinsmen*, *Rule a Wife and Have a Wife*, *Wit without Money*, etc.

Philip Massinger (1584–1640).—Author of a number of plays, one of which, *A New Way to Pay Old Debts*, is still acted.

John Ford (1586–1639).—A melancholy dramatist. Author of a number of deep tragedies—*The Broken Heart*, *Love's Sacrifice*, etc.

2. NON-DRAMATIC POETS.

Thomas Sackville (1536–1608).—Earl of Dorset. Author of the *Mirror for Magistrates* and the *Story of the Duke of Buckingham*.

Robert Southwell (1560–1595).—Author of *St. Peter's Complaint* and other poems.

Samuel Daniel (1562–1619).—Known as “well-languaged Daniel.” Author of *Musophilus* and *A History of the Wars between the Houses of York and Lancaster*.

Michael Drayton (1563–1631).—Poet-laureate in 1626. Author of *Polyolbion*, *The Shepherd's Garland*, and other poems.

George Herbert (1593–1632).—Often called “Holy George Herbert.” Wrote *The Temple* and a number of other sacred poems.

3. PROSE-WRITERS.

Roger Ascham (1515–1568).—Teacher of Queen Elizabeth and Lady Jane Grey. A graduate of Cambridge. Author of *Toxophilus*, in the preface of which he apologizes for writing in English. His best work is *The Schoolmaster*.

Sir Philip Sidney (1554–1586).—A gallant soldier and a chivalric gentleman. Educated at Oxford and Cambridge. Author of a romance *Areadia*, *The Defense of Poesie*, and many beautiful sonnets.

Richard Hooker (1553–1600).—A celebrated English divine. Wrote *Laws of Ecclesiastical Polity*, the first book of which has been pronounced by Hallam to be at this day “one of the masterpieces of English eloquence.”

Sir Walter Raleigh (1552–1618).—An accomplished scholar and soldier. Author of a *History of the World*, *Narrative of a Cruise to Guiana*, and a number of poems of merit. He was executed by order of King James I.

Robert Burton (1578–1640).—Rector of Segrave. Author of a quaint and witty book, *The Anatomy of Melancholy*, by *Democritus Junior*.

III.

AGE OF MILTON.

1625-1660.

REIGN OF CHARLES I. AND PROTECTORATE OF CROMWELL.

THIS era was characterized by continual strife and controversy, both political and religious. The trial and execution of Charles I., the civil war between the Cavaliers and the Roundheads, the rise and fall of the Protectorate of Cromwell,—all tended to prevent the production of any literature except that of a controversial character. A few great authors, however, came to the surface, whose excellent works have added largely to the wealth of our literature. Among these the most noted was John Milton, and with him may be named such worthies as Izaak Walton, Thomas Fuller, and Jeremy Taylor.

5. JOHN MILTON, 1608-1674.

JOHN MILTON, one of the greatest of English poets, was born in London, December 9, 1608. His father was a scrivener by profession and a man of fine musical taste—a talent which his son John inherited, and which, under the instruction of his father, made him an accomplished organist.

It is said that Milton began to write verse before he was eleven years of age, and at the age of twelve he

often studied late into the night—thus, with the imperfect light then used, so injuring his eyesight that at the age of forty-six he became partially blind. He entered the University at Cambridge in the year 1625. Here, on account of his personal beauty and delicate taste, he was nicknamed the “Lady of Cambridge.” He spent seven years at the University, when he took his master’s degree. Leaving Cambridge in 1632, he went to Horton, where he spent five years in leisure and study. It was during this time that he wrote some of his finest poems, among them *L’Allegro* and *Il Penseroso* in 1632, *Comus*, which appeared in 1634, and *Lycidas*, written in 1637.

In 1638 he began a tour of Continental Europe, visiting France and Italy, where his strong letters of recommendation and his great culture made his society courted by the most brilliant Italian wits. His stay abroad continued only fifteen months, for Milton was a Puritan, and when the Thirty Years’ War began he hastened home and espoused the cause of the people against the prelates and the Royalists.

Milton, on his return to England in 1639, took a house in London and began teaching the children of his sister, Mrs. Philips. His success as a teacher soon attracted other pupils, and he continued this work for eight years. In 1643 he married Mary Powell, but she left him at the end of a month, and, though frequently solicited to return, she refused. In about a year, however, when she found Milton advocating the right of divorce, the intervention of friends secured a reconciliation, and she returned.

Milton held the post of Latin secretary under the Protectorate of Cromwell, and during this time he wrote his political works. When Charles II. was placed on the throne the post of Latin secretary was again tendered to Milton, though he was one of the strongest opponents

of loyalty, but he refused to accept the position, and retired to private life, where he again devoted himself to poetry. It was during this time that he wrote his masterpiece, *Paradise Lost*, which was completed in 1665 and published in 1667. The manuscript of this poem is said to have been sold for twenty-eight pounds.

The later years of Milton's life were spent in gloom and disappointment. The cause for which he had written so spiritedly and contended so persistently was lost by the fall of Cromwell and the accession of Charles II. to the throne; and, to complete the measure of his infirmities, the great poet became wholly blind in the year 1662. His death occurred in November, 1674, when he was buried by the side of his father, though a monument was erected to his memory in Westminster Abbey.

His greatest prose work was styled *Areopagitica*, a plea for the freedom of the press. In addition to the poems named, he wrote also *Paradise Regained*, which did not, however, rank in any sense with his masterpiece, *Paradise Lost*.

CRITICISM BY JOHN RICHARD GREEN.

THE whole genius of Milton expressed itself in the *Paradise Lost*. The romance, the gorgeous fancy, the daring imagination which he shared with the Elizabethan poets, the large but ordered beauty of form which he had drunk in from the literature of Greece and Rome, the sublimity of conception, the loftiness of phrase which he owed to the Bible, blended in this story "of man's first disobedience, and the fruit of that forbidden tree, whose mortal taste brought death into the world and all our woe." It is only when we review the strangely-mingled elements which make up the poem that we realize the genius which fused them into such a perfect whole. The meagre outline of the He-

brew legend is lost in the splendor and music of Milton's verse. The stern idealism of Geneva is clothed in the gorgeous robes of the Renaissance. If we miss something of the free play of Spenser's fancy, and yet more of the imaginative delight in their own creations which gives so exquisite a life to the poetry of the early dramatists, we find in place of these the noblest example which our literature affords of the ordered majesty of classic form.

LYCIDAS.

NOTE.—In this poem Milton bewails the loss of a friend, Edward King, a native of Ireland, to whom he was warmly attached, and who had been his schoolmate at Cambridge. Having graduated, King was qualifying himself for the ministry, but in a sea-voyage from Chester the ship was wrecked on the Welsh coast, and King was drowned. He was noted for his piety, brilliant scholarship, and gentleness of character.

YET once more, O ye laurels, and once more,
 Ye myrtles brown, with ivy never sere,
 I come to pluck your berries harsh and crude,
 And with forced fingers rude
 Shatter your leaves before the mellowing year,
 Bitter constraint, and sad occasion dear,

5

NOTES. —3. harsh and crude,	5. mellowing year, mellowing unripe.
5. shatter, scatter.	6. constraint, necessity.

- ANALYSIS.**—1. *O ye laurels.* Give the case of *ye* and *laurels*.
 2. *Ye myrtles.* Give the case of *ye* and *myrtles*.
 What does the word *sere* modify?
 4. *forced fingers rude.* Notice the arrangement—adjective, noun, and adjective—a favorite one with Milton.
 5. *mellowing year.* What figure? Parse *shatter*.
 1-5. The whole sentence seems to indicate that Milton feels himself compelled to write under constraint and unprepared.
 6. *sad occasion dear.* Notice the arrangement.

41

Compels me to disturb your season due:
 For Lycidas is dead, dead ere his prime,
 Young Lycidas, and hath not left his peer.
 Who would not sing for Lycidas? he knew
 Himself to sing, and build the lofty rhyme.
 He must not float upon his watery bier
 Unwept, and welter to the parching wind,
 Without the meed of some melodious tear.

10

Begin, then, Sisters of the sacred well
 That from beneath the seat of Jove doth spring;
 Begin, and somewhat loudly sweep the string:
 Hence, with denial vain, and coy excuse.
 So may some gentle Muse
 With lucky words favor my destined urn;
 And as he passes turn,
 And bid fair peace be to my sable shroud.

15

For we were nursed upon the selfsame hill;
 Fed the same flock, by fountain, shade, and rill;

20

NOTES.—9. *peer*, equal.10, 11. *he knew himself to sing*,
 he himself knew how to
 sing.12. *watery bier*, the water which
 bears him up.13. *welter*, roll.
parching, blistering.15. *Sisters*, the Muses.16. *Jove*, Jupiter.18. *coy*, shy.20. *urn*. This refers to the Gre-
 cian and the Roman method
 of disposing of the ashes of
 the dead.23. *selfsame hill*, Cambridge.
 24. *fed the same flock*, etc.
 This refers to their close
 companionship. The poet
 represents himself and his
 friend as shepherds, thus
 carrying out the allegory.ANALYSIS.—7. *compels*. What is the subject? Does the verb agree
 only with the nearest nominative or with the whole line?9. *Young Lycidas*. In what case?10. *Who would not*, etc. Explain the meaning.14. *meed*, tribute. What figure?16. *from beneath*. Give grammatical construction.17. *string*, the lyre. What figure?18. *Hence*. What part of speech?
excuse. In what case?22. *bid*. Give mode. *be*. Give modus.

Together both, ere the high lawns appeared
Under the opening eyelids of the morn,
We drove afield, and both together heard
What time the gray-fly winds her sultry horn,
Battening our flocks with the fresh dews of night,
Oft till the star that rose at evening bright
Toward heaven's descent had sloped his westering wheel.
Meanwhile, the rural ditties were not mute,
Tempered to the oaten flute;
Rough Satyrs danced, and Fauns with cloven heel
From the glad sound would not be absent long,
And old Damætas loved to hear our song.
But oh ! the heavy change, now thou art gone,
Now thou art gone, and never must return !
Thee, shepherd, the woods and desert caves,
With wild thyme and the gadding vine o'ergrown,
And all their echoes mourn.
The willows, and the hazel-copse green,
Shall now no more be seen

<p>NOTES.—27. <i>afielde</i>, to the field. <i>a</i> was formerly used as a preposition.</p> <p>28. what time, the time when. <i>gray-fly</i>, the trumpet-fly. <i>sultry horn</i>, the buzzing of its wings in the heat of noon.</p>	<p>29. battening, fattening. flocks, thoughts.</p> <p>33. tempered, modified. <i>oaten flute</i>, a flute made of an oaten straw.</p> <p>36. <i>Damætas</i>, a common name applied to a herdsman or a rustic.</p>
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ANALYSIS.—26. What figure in the line?

30 31. Name the figure in these lines.

34. What were *Satyrs* and *Fauns*?

37. But oh! etc. Here begins an apostrophe. Define Apostrophe as a figure of rhetoric.

37. art gone. Modernize.

39. *shepherd*. In what case? *thee, the woods, etc.* Write the sentence in prose. Give the case of *thee*.

40. To what does the participial phrase *o'ergrown*, etc. relate?

41. And all their echoes. Give the case of echoes.

Fanning their joyous leaves to thy soft lays.
 As killing as the canker to the rose,
 Or taint-worm to the weanling herds that graze,
 Or frost to flowers that their gay wardrobe wear
 When first the white-thorn blows;
 Such, Lycidas, thy loss to shepherd's ear.

Where were ye, Nymphs, when the remorseless deep 50
 Closed o'er the head of your loved Lycidas?

For neither were ye playing on the steep
 Where your old bards, the famous Druids, lie,
 Nor on the shaggy top of Mona high,
 Nor yet where Deva spreads her wizard stream. 55

Ay me! I fondly dream,
 "Had ye been there;" for what could that have done?
 What could the Muse herself that Orpheus bore,
 The Muse herself for her enchanting son,
 Whom universal Nature did lament, 60

NOTES. — 45. canker, canker-worm.

48. white-thorn blows, haw-thorn blooms.

50. Nymphs, Muses.

52. steep, mountain.

53. Druids, magicians.

54. Mona, the Isle of Anglesey.

55. Deva, the river Dee.

56. Ay me! Likely, "Ah me!" fondly, foolishly.

57. "Had ye been there"—that is, I fondly dream when I think, "Had ye been there."

58. Muse, Calliope, the mother of Orpheus.

Orpheus, "the unparalleled singer and musician, the power of whose harp or lyre drew wild beasts, and even rocks and trees, to follow him."

60–63. Orpheus, having failed to recover his wife Eurydice from the lower world, continued to grieve for her. This, the legend says, offended the Thracian wo-

ANALYSIS. — 44. *Fanning*, etc. What does this phrase modify?

47. What figure in the line?

45–49. Rewrite in prose.

50. *remorseless deep*. What figure?

56. *Ay me!* Dispose of *me*.

59. *for her enchanting son*. What does the phrase modify?

When, by the rout that made the hideous roar,
His gory visage down the stream was sent,
Down the swift Hebrus to the Lesbian shore!

Alas! what boots it with unceasant care
To tend the homely, slighted shepherd's trade,
And strictly meditate the thankless Muse?

Were it not better done as others use,
To sport with Amaryllis in the shade,
Or with the tangles of Neærea's hair?
Fame is the spur that the clear spirit doth raise

(That last infirmity of noble mind)

To scorn delights, and live laborious days;
But the fair guerdon when we hope to find,
And think to burst out into sudden blaze,
Comes the blind Fury with the abhorred shears,

And slits the thin-spun life. "But not the praise,"

Phœbus replied, and touched my trembling ears;

men, and in one of their drunken orgies they seized him and tore him to pieces. The fragments of his body were gathered and buried at the foot of Mount Olympus, but his head was cast into the river Hebrus, and it floated out to the island of Lesbos, now Mitylene, in the Ægean Sea.

64. what boots it, what profits it.
unceasant, incessant.

65, 66. To tend thankless Muse? to practise poetry, that brings no return or recompense.

67. use, are accustomed or are wont to do.

68, 69. Amaryllis and Neærea are girls named in Virgil as beloved by shepherds.

70. clear, noble.

73. guerdon, reward.

77. Phœbus, Apollo, the god of prophecy and song.

ANALYSIS.—67. *Were it, etc.* What is the grammatical construction?

71. *That last infirmity.* What is the antecedent?

72. *To scorn, etc.* What does the phrase modify?

73. Transpose the line.

75, 76. *Comes the blind,* etc. Transpose this sentence. Name the subject.

80

“Fame is no plant that grows on mortal soil,
Nor in the glistening foil
Set off to the world, nor in broad rumor lies;
But lives and spreads aloft by those pure eyes,
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in Heaven expect thy meed.”

85

O fountain Arethuse, and thou honored flood,
Smooth-sliding Mincius, crowned with vocal reeds,
That strain I heard was of a higher mood;
But now my oat proceeds,
And listens to the herald of the sea,
Then came in Neptune’s plea;
He asked the waves, and asked the felon winds,
“What hard mishap hath doomed this gentle swain?”

90

And questioned every gust of rugged wings
That blows from off each beakèd promontory
They knew not of his story;
And sage Hippotades their answer brings,
That not a blast was from his dungeon strayed;
The air was calm, and on the level brine
Sleek Panope with all her sisters played.

95

NOTES.—79. glistening, glitter-	90. Neptune’s plea, the plea in
ing.	Neptune’s behalf.
83. lastly, finally.	96. Hippot’ades, <i>Aeolus</i> , the god
85. Arethuse, a fountain of Or-	of the winds.
tygia, at the mouth of the	99. Panope, a sea-nymph, one of
harbor of Syracuse, Sicily.	fifty sisters.

-
80. Parse *set off*. Give the modifier of *lies*.
82. Who was *Jove*?
84. Give the construction of *expect*.
- 91, 92. What is the object of *asked*? Parse *waves* and *winds*.
93. Name the complete object of *questioned*. —
- 93, 94. What figure?
97. *That not a blast*, etc. What does the clause modify? *was strayed*. Give the modern form. *his dungeon*. To what does this refer?
99. Name the modifiers of *played*.

It was that fatal and perfidious bark, 100
 Built in the eclipse, and rigged with curses dark,
 That sunk so low that sacred head of thine.

Next Camus, reverend sire, went footing slow,
 His mantle hairy and his bonnet sedge
 Inwrought with figures dim, and on the edge 105
 Like to that sanguine flower inscribed with woe.
 "Ah! who hath rest," quoth he, "my dearest pledge?"

Last came, and last did go,
 The pilot of the Galilean lake:
 Two massy keys he bore of metals twain— 110
 The golden opes, the iron shuts amain—
 He shook his mitred locks, and stern bespake:
 "How well could I have spared for thee, young swain,
 Enew of such as, for their bellies' sake,
 Creep, and intrude, and climb into the fold, 115

Notes.—101. **Built in the eclipse**, referring to the superstition that an eclipse is an evil omen.

rigged, etc.; that is, with curses clinging to the rigging.

103. **Camus**, god of the river Cam, on which Cambridge is located.

slow, slowly.

104–107. These lines refer to the peculiarities of the river-sponge found floating on the Cam, and the mark-

ings of the river-sedge growing along this stream.

106. **sanguine flower**, the hyacinth. Look for the history of this word.

107. **who hath rest**, who hath snatched away.

109. **The pilot**, St. Peter.

110. **metals twain**, two kinds of metal.

112. **mitred**, covered with a mitre or hood.

bespake, spake. Used transitively.

114. **enow**, enough.

ANALYSIS.—100, 102. What clause is in apposition with *bark*?

103. What figure?

107. Name the complete object of *quoth*.

108. *last . . . last*. What parts of speech?

111. *amain*, forcibly. What part of speech?

Of other care they little reckoning make
 Than how to scramble at the shearer's feast,
 And shove away the worthy bidden guest.
 Blind mouths! that scarce themselves know how to hold
 A sheep-hook, or have learned aught else the least 120
 That to the faithful herdsman's art belongs!
 What recks it them? What need they? They are sped;
 And, when they list, their lean and flashy songs
 Grate on their scraffle pipes of wretched straw:
 The hungry sheep look up, and are not fed, 123
 But, swollen with wind and the rank mist they draw,
 Rot inwardly, and foul contagion spread;
 Besides what the grim wolf with privy paw
 Daily devours apace, and nothing said.
 But that two-handed engine at the door 130
 Stands ready to smite once, and smite no more.
 Return, Alpheus; the dread voice is past
 That shrunk thy streams: return, Sicilian Muse,
 And call the vales, and bid them hither cast
 Their bells and flowerets of a thousand hues. 135
 Ye valleys low, where the mild whispers use
 Of shades and wanton winds, and gushing brooks;

NOTES.—122. What recks it them? What does it concern them?	123. flashy, showy.
122. They are sped, they are despatched.	124. scraffle, likely scrawny.
	125. privy paw, private paw.
	126. bells, corollas.
	127. use, dwell.

ANALYSIS.—116-118. Transpose these three lines.

119. mouths. What case?

120. look up. Give grammatical construction.

121. swollen with wind. What does the phrase modify?

122. Dispose of Besides what.

123. apace, speedily. What part of speech?

124. Alpheus. What case? Who was Alpheus?

125. wild whispers. How modified?

What subjects has use?

On whose fresh lap the swart star sparingly looks;
 Throw thither all your quaint enamelled eyes,
 That on the green turf suck the honeyed showers,
 And purple all the ground with vernal flowers.
 Bring the rathe primrose that forsaken dies,
 The tufted crow-toe, and pale jessamine,
 The white pink, and the pansy freaked with jet,
 The glowing violet,
 The musk-rose, and the well-attired woodbine,
 With cowslips wan that hang the pensive head,
 And every flower that sad embroidery wears:
 Bid amaranthus all his beauty shed,
 And daffadillies fill their cup with tears,
 To strew the laureate hearse where Lycid lies.
 For so, to interpose a little ease,
 Let our frail thoughts dally with false surmise.

Ay me! whilst thee the shores and sounding seas
 Wash far away, where'er thy bones are hurled;
 Whether beyond the stormy Hebrides,
 Where thou perhaps under the whelming tide
 Visit'st the bottom of the monstrous world;
 Or whether thou, to our moist vows denied,
 Sleep'st by the fable of Bellerus old,

NOTES.—138. <i>swart star</i> , Sirius, the dog-star.	150. <i>daffadillies</i> , the narcissus.
sparingly, seldom.	151. <i>laureate</i> , having the poet's laurel on it.
142. <i>rathe</i> , early; the comparative of this old form is <i>rather</i> , meaning, formerly, sooner or earlier.	153. <i>dally with false surmise</i> , trifle with the false supposition.
	159. <i>moist vows</i> , tearful prayers.

- ANALYSIS.—138. What is the antecedent of *whose*?
 139. The meaning of *quaint* and *enamelled* in this line?
 140. Name the figure in this line.
 142. *Bring*. Name all the objective modifiers.
 147. *With cowslips*. Grammatical construction?
 149. Grammatical construction of *shed*?
 151. *To strew*, etc. What does the phrase modify?

Where the great vision of the guarded mount
 Looks toward Namancos, and Bayona's hold :
 Look homeward, Angel, now, and melt with ruth ;
 And, O ye dolphins, waft the hapless youth.

Weep no more, woeful shepherds, weep no more ;
 For Lycidas your sorrow is not dead,
 Sunk though he be beneath the watery floor.

So sinks the day-star in the ocean bed ;
 And yet anon repairs his drooping head,
 And tricks his beams, and with new-spangled ore
 Flames in the forehead of the morning sky ;
 So Lycidas sunk low, but mounted high,
 Through the dear might of Him that walked the waves ;
 Where, other groves and other streams along,
 With nectar pure his oozy locks he laves,
 And hears the unexpressive nuptial song,
 In the blest kingdoms meek of joy and love,
 There entertain him all the saints above,
 In solemn troops and sweet societies,
 That sing, and singing in their glory move,

162

170

175

180

NOTES.—162. Namancos and Bayona, towns in Galicia. hold, stronghold.	170. tricks, dresses. 175. laves, bathes. oozy, miry.
163. ruth, pity.	176. unexpressive, inexpressi- ble.
168. the day-star, the sun.	177. meek, peaceful.
169. repairs, refreshes.	

ANALYSIS.—163. This line is usually considered an apostrophe to Michael the archangel.

166. *your sorrow*. Grammatical construction ?

167. Give the modifiers of the verb in this line.

169. Parse *anon*.

171. Figures in this line ?

173. Who is referred to in this line ?

174-177. Name the subject of the sentence. Rewrite the sentence in prose.

177. *blest kingdoms meek*. Notice the arrangement.

178. Grammatical construction of *above* ?

And wipe the tears for ever from their eyes.
 Now, Lycidas, the shepherds weep no more;
 Henceforth thou art the Genius of the shore,
 In thy large recompense, and shalt be good
 To all that wander in that perilous flood.

185

Thus sang the uncouth swain to the oaks and rills,
 While the still morn went out with sandals gray;
 He touched the tender stops of various quills,
 With eager thought warbling his Doric lay:
 And now the sun had stretched out all the hills,
 And now was dropped into the western bay.
 At last he rose, and twitched his mantle blue;
 To-morrow to fresh woods and pastures new.

190

NOTES.—184. In thy large re- | 188 stops, the small holes in the
 compense, in the recom- | flute.
 pense for thy sufferinga. | 189. Doric lay, his shepherd's
 186. uncouth, unknown. | song.

ANALYSIS.—182. What figure in the line?
 187. Point out the figure in this line?
 190. Notice the beautiful thought here. What is the figure?
 192. *he* rose. Antecedent of *he*?

MAY MORNING.

Now the bright morning star, day's harbinger,
 Comes dancing from the east, and leads with her
 The flowery May, who from her green lap throws
 The yellow cowslip and the pale primrose.
 Hail bounteous May! that doth inspire
 Mirth and youth and warm desire;
 Woods and groves are of thy dressing,
 Hill and dale doth boast thy blessing.
 Thus we salute thee with our early song,
 And welcome thee, and wish thee long.

CONTEMPORANEOUS WRITERS.

POETS.

Edmund Waller (1605–1687).—Poet and politician. First a Republican, then a Royalist. Author of many short poems, most of which consist of elegant and polished verses, and but little else.

Abraham Cowley (1618–1667).—One of the most popular poets of his day. Began writing poetry when a boy; published a volume when only thirteen years of age. Author of *Pindaric Odes*, *Davideis*, and *Love Verses*. His *Ode to Anacreon* is one of his best.

Robert Herrick (1591–1674).—One of the sweetest lyric writers of his time. Educated at Cambridge. Author of *Cherry Ripe*, *To Daffodils*, *Gather ye Rosebuds while ye May*, and many other beautiful songs.

Sir John Suckling (1609–1642?).—A Cavalier poet. A writer of some beautiful lyric poems, his *Ballad of a Wedding* being one of his best.

PROSE-WRITERS.

Thomas Hobbes (1588–1679).—An eminent writer on politics and moral philosophy. Author of *Leviathan* and *Translations of Homer in Verse*.

Izaak Walton (1593–1683).—A delightful writer, who kept a linen-draper's store to the age of fifty. His best work is *The Compleat Angler*, a classic still much admired. Author also of the *Lives of Walton, Hooker, Herbert*, and others, all written in a beautiful and simple style.

Thomas Fuller (1608–1661).—Known as “quaint old Thomas Fuller.” A witty English divine. Educated at Queen's College, Cambridge. Author of *The Worthies of England*, *Church History of Britain*, and other works.

Jeremy Taylor (1613–1667).—The greatest theological writer of the English Church in his day. Educated at Cambridge. A brilliant writer of essays. His most popular work is *Holy Living and Holy Dying*. He was author also of a treatise *On the Liberty of Prophecying*.

Edward Hyde, EARL OF CLARENDON (1608–1674).—An eminent Royalist and author. His greatest work is his *History of the Rebellion*.

Sir Thomas Browne (1605–1682).—An eccentric but powerful writer. Was a practicing physician. His greatest works are *Religion of a Physician*, *Vulgar Errors*, and *Hydriotaphia*, a treatise on urn-burial.

Algernon Sidney (1621–1683).—A celebrated Republican writer. Son of the Earl of Leicester. Was beheaded in 1683. His chief work is *Discourses on Government*.

Dr. Isaac Barrow (1630–1677).—A noted mathematician and writer. A professor at Cambridge. Author of a number of mathematical works in Latin. Author also of a number of theological treatises.

Samuel Pepys (1632–1703).—Son of a London tailor. Became secretary to the Admiralty. Author of an amusing *Diary*, in which the life of the times is depicted in the minutest details.

Dr. Richard Baxter (1615–1691).—A great Puritan divine. Author of *The Saints' Everlasting Rest*, *A Narrative of My Own Life and Times*, and other works, numbering altogether one hundred and sixty-eight.

I V.

AGE OF THE RESTORATION.

1660-1700.

REIGNS OF CHARLES II., JAMES II., WILLIAM AND MARY.

Not only the social life of the nation, but also the literature of this age, was in marked contrast to that of the age of Milton. The Protectorate of Cromwell having been overthrown, and Charles II. having been restored to the throne, all the vices and fashions of the gay Cavaliers were made to take the place of the austerity of their Puritan predecessors. English morals and English literature both were debauched. Much of the literature of this age, particularly that of a dramatic character, was debased, and made to pander to the licentious taste of the age. An utter absence of modesty and shame characterized the mode of life of the ruling class, and many of the writings of the period were accordingly tainted with this moral poison.

6. JOHN DRYDEN,

1631-1700.

JOHN DRYDEN, the most eminent poet of the Restoration, was born of Puritan parents on the 9th of August, 1631. He received his preliminary education at the famous school of Dr. Busby at Westminster, and then became a student at Trinity College, Cambridge, where he graduated without special distinction four years

later. On the death of Oliver Cromwell, Dryden wrote a glowing eulogium on that hero, but two years later he changed his politics, became a Royalist, and wrote a poem celebrating the restoration of Charles II. to the throne.

His income from his father's estate being but sixty pounds a year, Dryden was compelled to resort to literature as a profession. Books then had but a limited sale, and much the most profitable writing was that of a dramatic or theatrical character. He therefore devoted himself to the writing of plays, entering into a contract to supply three dramas each year. He thus produced play after play in rapid succession, but all, it is said, were tainted with the licentiousness of that shameless age.

Dryden's dramatic career began about the year 1662, and a year later he married Lady Elizabeth Howard, daughter of the earl of Berkshire; but the union did not prove a happy one, his wife having been of a querulous disposition.

His first great poem, the *Annus Mirabilis*, appeared in 1667. It was designed to commemorate the terrible calamities of the preceding year—the Fire of London, the Plague, and the war with the Dutch. The poem was made the vehicle for eulogizing the King, and Dryden was made poet-laureate and historiographer to the King, with a salary of one hundred pounds a year and a tierce of wine worth an additional hundred pounds.

In 1681 the first part of his great work, *Absalom and Achitophel*, appeared, in which he attacks the most noted men of the corrupt English court, assigning to them names borrowed from the Old Testament.

In 1684 he produced *Religio Laici*, a vigorous defense of the English Church against the Dissenters, and in 1687 he changed his religion again, becoming a Roman

Catholic. In defense of his course he produced another poem, *The Hind and the Panther*, in which he represents the Roman Catholic Church as a "milk-white hind," and the Church of England as a "panther, the fairest of the spotted kind."

When William and Mary came to the throne Dryden lost his laureateship, and he again resorted to his pen for a living. His translation of Virgil is said to have brought him twelve hundred pounds.

Dryden's finest lyric is his *Ode for St. Cecilia's Day*, generally known as *Alexander's Feast*. Though much criticised, it still remains a favorite; and deservedly so, as no poem better illustrates the flexibility of the language we speak.

Dryden's old age was not happy. He was poor, and his work was by no means to his taste, for he was compelled to write as a task to earn his daily bread. He was a rapid composer, and seldom pruned or rewrote, and few writers have approached him in the amount of work prepared.

CRITICISM BY SIR WALTER SCOTT.

THE distinguishing characteristic of Dryden's genius seems to have been the power of reasoning, and of expressing the result in appropriate language. This may seem slender praise, yet these were the talents which led Bacon into the recesses of Philosophy and conducted Newton to the cabinet of Nature. The prose works of Dryden bear repeated evidence to his philosophical powers. Indeed, his early and poetical studies gave his researches somewhat too much of a metaphysical character; and it was a consequence of his mental acuteness that his dramatic personages often philosophized or reasoned when they ought only to have felt. The more

lofty, the fiercer, the more ambitious, feelings seem also to have been his favorite studies. With this power Dryden's poetry was gifted in a degree surpassing in modulated harmony that of all who had preceded him, and inferior to none that has since written English verse. He first showed that the English language was capable of uniting smoothness and strength. The hobbling verses of his predecessors were abandoned even by the lowest versifiers; and by the force of his precept and example the meanest lampooners of the year seventeen hundred wrote smoother lines than Donne and Cowley, the chief poets of the earlier half of the seventeenth century. What was said of Rome adorned by Augustus has been, by Johnson, applied to English poetry improved by Dryden—that he found it of brick, and left it of marble.

ALEXANDER'S FEAST.

NOTE.—This ode is pronounced by Macaulay to be Dryden's greatest work. He calls it "the masterpiece of the second class of poetry," and says it "ranks just below the great models of the first." Dryden himself was very proud of it, and is said to have claimed that "a nobler ode never *was* produced, nor ever *will be*." The poem was written for an English musical society which annually celebrated the festival of St. Cecilia, the patron of music, and was composed in a single night, the author claiming that he was so struck with the subject that he could not leave it until he had completed the poem.

I.

"*Twas at the royal feast, for Persia won
By Philip's warlike son:*

NOTES.—2. Philip's warlike son,	Philip, king of Macedon
Alexander the Great, son of	(B. C. 356–323).

ANALYSIS.—1, 2. '*Twas at*, etc. Parse '*Twas*. Transpose to the natural order.

Aloft in awful state
The godlike hero sate
 On his imperial throne;
His valiant peers were placed around,
Their brows with roses and with myrtles bound
 (So should desert in arms be crowned):
The lovely Thais by his side,
Sate like a blooming Eastern bride,
In flower of youth and beauty's pride.
 Happy, happy, happy pair!
 None but the brave,
 None but the brave,
None but the brave deserves the fair.

II.

Timotheus, placed on high
Amid the tuneful choir,
With flying fingers touched the lyre:
The trembling notes ascend the sky,
And heavenly joys inspire. 20
The song began from Jove,
Who left his blissful seats above.

ANALYSIS.—3, 4. Write in natural order.

4. *sate*. Give the meaning. Name the modifiers of *sate*.
 7. *Their brows . . . bound*. What kind of phrase? Parse *brows*.
 8. Give the construction of the parenthetical words.
 10. *like* and *bride*. Give construction. What figure?
 15. *none*. Singular or plural?
 - 13-15. What figure?
 16. *Timotheus, placed, etc.* In what case is *Timotheus*? What does the participial phrase modify?
on high. Give grammatical construction.
 20. *joys inspire*. Give grammatical construction.
 22. *blissful seats*. What is the present form?

(Such is the power of mighty love !)

A dragon's fiery form belied the god :
Sublime on radiant spheres he rode.

25

* * * * *

The listening crowd admire the lofty sound,
A present deity ! they shout around ;
A present deity ! the vaulted roofs rebound.

With ravished ears
The monarch hears,
Assumes the god,
Affects to nod,
And seems to shake the spheres.

30

III.

The praise of Bacchus then the sweet musician sung,—

Of Bacchus ever fair and ever young :

35

The jolly god in triumph comes ;
Sound the trumpets, beat the drums ;
Flushed with a purple grace,
He shows his honest face :

Now give the hautboys breath. He comes ! he comes ! 40

- NOTES.—24. A dragon's fiery form, etc.—that is, Jupiter appeared in the form of a dragon.
27. deity, a god.
32. Affects to nod, signifies his will by nodding.
34. Bacchus, the god of wine; son of Jupiter.
39. honest, handsome.

ANALYSIS.—23. such. What part of speech ? Dispose of the parenthetical sentence.

24. Dispose of belied.
27. around. What part of speech ?
28. Is the verb in the line transitive or intransitive ?
29. With ravished ears. An adjunct of what ?
34. sung. Modernize.
35. ever fair, etc. Why is ever repeated ?
38. flushed with a purple grace. What kind of phrase, and what does it modify ?
40. hautboys. Give meaning.

Bacchus, ever fair and young,
Drinking joys did first ordain;
Bacchus' blessings are a treasure,
Drinking is the soldier's pleasure:
Rich the treasure,
Sweet the pleasure,
Sweet is pleasure after pain.

45

IV.

Soothed with the sound, the king grew vain;
Fought all his battles o'er again;
And thrice he routed all his foes, and thrice he slew the slain. 50
The master saw the madness rise,
His glowing cheeks, his ardent eyes;
And, while he Heaven and Earth defied,
Changed his hand, and checked his pride.
He chose a mournful Muse,
Soft pity to infuse:
He sung Darius, great and good,
By too severe a fate,

55

Note.—57. Darius; that is, Darius III., king of Persia at

the time of Alexander's invasion.

ANALYSIS.—41. ever fair, etc. Why is ever not repeated?
41, 42. Name the subject, the predicate, and the object in this sentence. Rewrite the sentence in prose.
43, 44. Supply the ellipsis. What is the order of these two lines?
45. Soothed, etc. What kind of phrase? What does it modify?
46. Explain the contraction o'er. Dispose of o'er and again.
47. thrice he slew the slain. What figure? Dispose of thrice and
slain.
48. saw the madness rise. Parse rise.
What is the object of saw?
49, 50. To what does he refer? To what the first his? To what
the second his? What fault in the lines?
51. Explain the figure in the line.
52. By too severe, etc. This is an adjunct of what?

Fallen, fallen, fallen, fallen, Fallen from his high estate,	60
And weltering in his blood ;	
Deserted, at his utmost need,	
By those his former bounty fed ;	
On the bare earth exposed he lies,	
With not a friend to close his eyes.	65
With downcast looks the joyless victor sate,	
Revolving in his altered soul	
The various turns of chance below ;	
And, now and then, a sigh he stole,	
And tears began to flow.	70

v.

The mighty master smiled to see
That love was in the next degree ;
'Twas but a kindred sound to move,
For pity melts the mind to love.

Softly sweet, in Lydian measures,
Soon he soothed his soul to pleasures.

-
- | | |
|--|------------------------------------|
| NOTES.—61. <i>weltering in his</i> | 75. <i>Lydian measures.</i> Of the |
| blood. This refers to the | five styles of Grecian music, |
| murder of Darius by one | the Lydian was soft and |
| of his satraps. | voluptuous; the Phrygian, |
| 67. <i>Revolving</i> , reflecting on. | religious; the Doric, mar- |
| 72. <i>in the next degree</i> ; that is, | tial; the Ionic, gay; and |
| came next to pity. | the Æolic, simple. |

ANALYSIS.—59, 60. *Fallen, fallen, etc.* What figure?

64, 65. Name the modifier of *te*.

62–65. Analyze the sentence.

66. *joyless victor*. Who is meant?

68. Dispose of *below*.

69. Dispose of *now and then*. Give the meaning of *a sigh he stole*.

71. *mighty master*. To whom does this refer?

73. *'Twas*. Write in full. Explain the use of the apostrophe here.

Parse but.

74. What figure in the line?

76. *he . . . his*. To what does each refer?

War, he sung, is toil and trouble;
Honor but an empty bubble;
Never ending, still beginning,
Fighting still, and still destroying: 80
If the world be worth thy winning,
Think, oh, think it worth enjoying!
Lovely Thais sits beside thee,
Take the good the gods provide thee.
The many rend the skies with loud applause;
So Love was crowned, but Music won the cause. 85
The prince, unable to conceal his pain,
Gazed on the fair
Who caused his care,
And sighed and looked, sighed and looked,
Sighed and looked, and sighed again. 90
At length, with love and wine at once oppressed,
The vanquished victor sunk upon her breast.

VI.

Now strike the golden lyre again ;
A louder yet, and yet a louder strain.
Break his bands of sleep asunder,
And rouse him like a rattling peal of thunder.

Hark ! hark ! the horrid sound
Has raised up his head.

ANALYSIS.—77. What is the object of *sung*?
78. What figure in the line? Parse *but* and *bubble*.
79, 80. Dispose of the participles in the line.
81. *worth* is here used as an adjective. *Winning* is in the objective case after a preposition understood.
82. *worth enjoying*. Dispose of both words.
85. Explain the figure in the line.
86. Point out and name the figure in this line.
92, 93. Name the modifiers of *victor*.
95. Dispose of the words *yet* and *yet*.
96. *bands of sleep*. What figure?
97. Dispose of *like* and *peal*.
99. *raised up*. Would this be correct in prose?

- 104
- As awaked from the dead,
And, amazed, he stares around.
Revenge! revenge! Timotheus cries,
See the Furies arise!
See the snakes that they rear!
How they hiss in their hair,
And the sparkles that flash from their eyes!
Behold a ghastly band,
Each a torch in his hand!
- These are Grecian ghosts, that in battle were slain,
And unburied remain,
Inglorious on the plain
Give the vengeance due
To the valiant crew.
- Behold how they toss their torches on high,
How they point to the Persian abodes,
And glittering temples of their hostile gods!
The princes applaud with a furious joy,
And the king seized a flambeau with zeal to destroy;
- Thais led the way,
To light him to his prey,
- 110
- And, like another Helen, fired another Troy!
- 115

- NOTES.**—116. *their hostile gods*,
the gods of their enemies,
the Persians.
118. *flambeau*, a torch.
121. *like another Helen*. According to mythology, Helen, wife of Menelaus, king of Sparta, was the most beautiful woman in the world. She was said

to be of divine origin, and was stolen by Paris, prince of Troy, which led to the Trojan war and the consequent burning of Troy. Helen being the occasion of the Trojan war, she is represented as the cause of the burning of Troy by the Greeks.

ANALYSIS.—100, 101. Write in prose form, and supply the ellipsis. Dispose of the word *around*.

105. *they* and *their*. To what does each word refer?
108. Give construction of *torch*.
- 112, 113. Explain what is meant.
118. *to destroy*. What does it modify?
120. *To light*, etc. What kind of phrase, and what does it modify?

VII.

Thus, long ago,
 Ere heaving bellows learned to blow,
 While organs yet were mute;
 Timotheus, to his breathing flute 125
 And sounding lyre,
 Could swell the soul to rage, or kindle soft desire.
 At last divine Cecilia came,
 Inventress of the vocal frame;
 The sweet enthusiast, from her sacred store, 130
 Enlarged the former narrow bounds,
 And added length to solemn sounds,
 With Nature's mother-wit, and arts unknown before.
 Let old Timotheus yield the prize,
 Or both divide the crown; 135
He raised a mortal to the skies;
She drew an angel down.

NOTES.—122—124. Thus
 were mute ; that is, before
 the invention of organs.

125. to, with.

129. Inventress, etc. Cecilia is
 said to have lived in the
 third century, and to her
 is ascribed the invention
 of the *vocal frame*, or or-
 gan.

136. He raised a mortal, etc.
 He immortalized Alex-
 ander.

137. She drew an angel down.
 This probably refers to the
 legend in the story of St.
 Cecilia, that she was under
 the immediate protection
 of an angel, as related in
 the *Legenda Aura*.

ANALYSIS.—123. Meaning of *heaving bellows*?

127. Explain the figures in the line.

131 132. What is the meaning of these lines?

133. *Nature's*. Why written with a capital letter? What figure
 in the line?

mother-wit. Give the meaning.

137. Dispose of *down*.

CONTEMPORANEOUS WRITERS.

POET.

Samuel Butler (1612-1680).—The greatest burlesque-writer of the age in which he lived. Famous as the author of *Hudibras*, one of the keenest satires in English, ridiculing the manners of the Puritans.

PROSE-WRITERS.

John Bunyan (1628-1688).—The greatest master of Allegory in the language. At first a poor tinker, then a preacher. Wrote his famous *Pilgrim's Progress* while in jail for insisting on preaching his doctrines to the people. Author also of *Holy War* and *Grace abounding in the Chief of Sinners*, all written in excellent English.

John Locke (1632-1704).—A metaphysical writer. Educated at Oxford. His greatest work is *An Essay concerning the Human Understanding*. Author also of *Thoughts concerning Education* and other essays.

Sir William Temple (1628-1699).—A well-known statesman and a writer of high character. Author of a number of gracefully-written essays.

John Evelyn (1620-1706).—Distinguished as the author of several scientific works written in a popular style. His most prominent works are *Sylva*, a treatise on forest trees, and *Terra*, a work on agriculture and gardening.

V.

AGE OF QUEEN ANNE.

1700-1750.

REIGNS OF QUEEN ANNE, GEORGE I., GEORGE II.

THE age of Queen Anne is remarkable chiefly for the introduction of periodical literature. This is the era in which flourished *The Tatler* and *The Spectator*, the earliest of literary journals.

The moral tone of this era was but little more elevated than that of the preceding, but there was more refinement of both manners and language. Among the most noted literary representatives of the era were Addison, Pope, Steele, Swift, and Defoe.

7. JOSEPH ADDISON,

1672-1719.

JOSEPH ADDISON, the son of a Wiltshire rector, was born May 1, 1672. His early life was passed in his father's family at the rectory, but in his boyhood he was sent to Charter-House School in London, where he met a young Irish lad, Richard Steele, with whom he formed an intimate friendship which continued through life. At the age of fifteen he left the Charter-House School and entered Queen's College, Oxford. Two years later he secured a scholarship in Magdalen College, granted for the excellence of his Latin verses.

He published his first poem, some verses addressed to Dryden, in 1694, which won for him the friendship of that poet. This was a matter of considerable importance to young Addison, who was without fame and as yet unknown to the literary men of England.

Addison's father was desirous that his son should become a clergyman, but Lords Somers and Montagu decided that such talent as he displayed was needed in the service of his country. He wrote a poem on the King, which pleased the monarch so highly that Addison was put on a pension of three hundred pounds a year, that he might cultivate his literary taste by travel on the Continent. Addison accordingly began at once to travel in France and Italy, studying closely the society, manners, and scenery of the countries through which he passed, and at the same time attempting to acquire a knowledge of the French language. King William's death, however, cut off his pension, and he was finally compelled to return to England.

When the battle of Blenheim was fought Addison was employed to write a poem in praise of the victory. This brought him again to the notice of the Crown, and he was made commissioner of appeals. From this post he rose rapidly until he became secretary of Ireland, and, finally, in 1717, one of the King's chief secretaries of State, the highest position he attained.

In the spring of 1709, Addison's old school-fellow, Richard Steele, started a tri-weekly paper called *The Tatler*, to which Addison became a contributor. This paper gave in each issue a short article or essay and items of news. It became popular at once. In 1711, Addison and Steele issued, instead of *The Tatler*, their famous daily, *The Spectator*. Both contributors wrote

anonymously, though Addison's articles were usually signed by one of the letters C, L, I, O—supposed to represent Chelsea, London, Islington, and the Office.

Addison married the countess of Warwick when he was forty-four, but the marriage was not a happy one. His wife was high-spirited and dashing, while he was cold and polished.

Addison won fame as a poet, but his greatest reputation is due to the elegant, graceful, and polished style of his essays, which made *The Spectator*, in which they mostly were printed, a classic. Among his earlier writings were an opera entitled *Rosamond* and a comedy called *The Drummer*. Six years before his death he wrote a tragedy entitled *Cato*, which was received with great favor and applause. It was translated into French, Italian, and German.

In his later years he was addicted to drink, and it is said that he thawed out and became voluble only when to some extent under the influence of wine. He died at his home on the 15th of June, 1719, and his body was borne at dead of night to Westminster Abbey, where it was buried.

CRITICISM BY MACAULAY.

THE mere choice and arrangement of Addison's words would have sufficed to make his essays classical. For never, not even by Dryden, not even by Temple, had the English language been written with such sweetness, grace, and facility.

As a moral satirist, Addison stands unrivaled. In wit, properly so called, he was not inferior to Cowley or Butler. The still higher faculty of invention he possessed in a still larger measure. The numerous fictions, generally original, often wild and grotesque, but always singularly graceful and happy, which are found in his

essays, fully entitle him to the rank of a great poet—a rank to which his metrical compositions give him no claim. As an observer of life, of manners, of all shades of human character, he stands in the first class. And what he observed he had the art of communicating in two widely-different ways. He could describe virtues, vices, habits, whims, as well as Clarendon. But he could do something better. He could call human beings into existence, and make them exhibit themselves. If we wish to find anything more vivid than Addison's best portraits, we must go either to Shakespeare or to Cervantes.

ESSAY ON CHEERFULNESS.

I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of the mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the greatest depressions of melancholy: on the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds and glitters for a moment; 10 cheerfulness keeps up a kind of daylight in the mind, and fills it with a steady and perpetual serenity.

Men of austere principles look upon mirth as too wanton and dissolute for a state of probation, and as

ANALYSIS.—2. *as an act.* Dispose of *as.*

the former as a habit. Supply the ellipsis.

3 *cheerfulness fixed.* Supply ellipsis. Dispose of *fixed.*

4. *Those, etc.* Give modifiers of *those.*

6. *depressions of melancholy.* What figure?

9. *Mirth is like a flash, etc.* Explain the figure. Give the case of *lightning.*

filled with a certain triumph and insolence of heart 15
that is inconsistent with a life which is every moment
obnoxious to the greatest dangers. Writers of this
complexion have observed that the sacred Person who
was the great pattern of perfection was never seen to
laugh. 20

Cheerfulness of mind is not liable to any of these exceptions : it is of a serious and composed nature ; it does not throw the mind into a condition improper for the present state of humanity, and is very conspicuous in the characters of those who are looked upon as the 25 greatest philosophers among the heathen, as well as among those who have been deservedly esteemed as saints and holy men among Christians.

If we consider cheerfulness in three lights, with regard to ourselves, to those we converse with, and to the 30 great Author of our being, it will not a little recommend itself on each of these accounts. The man who is possessed of this excellent frame of mind is not only easy in his thoughts, but a perfect master of all the powers and faculties of his soul : his imagination is 35 always clear, and his judgment undisturbed ; his temper is even and unruffled, whether in action or in solitude. He comes with a relish to all those goods which Nature has provided for him, tastes all the pleasures of the creation which are poured about him, and does not 40 feel the full weight of those accidental evils which may befall him.

ANALYSIS.—16. To what does *that* relate?

18. Who is meant by *sacred Person*?

23. Dispose of *are looked upon*.

23, 26. Give the construction of *as* and *philosophers*.

26. Dispose of *as well as*.

28, among *philosophers*. What does the phrase modify?

30, *in action*, etc. What does the phrase modify?

38, 42, *He comes*, etc. Name all the predicates.

If we consider him in relation to the persons whom he converses with, it naturally produces love and good-will toward him. A cheerful mind is not only disposed to be affable and obliging, but raises the same good-humor in those who come within its influence. A man finds himself pleased, he does not know why, with the cheerfulness of his companion: it is like a sudden sunshine that awakens a secret delight in the mind, without her attending to it: the heart rejoices of its own accord, and naturally flows out into friendship and benevolence toward the person who has so kindly an effect upon it.

When I consider this cheerful state of mind in its third relation, I cannot but look upon it as a constant habitual gratitude to the great Author of Nature. An inward cheerfulness is an implicit praise and thanksgiving to Providence under all its dispensations: it is a kind of acquiescence in the state wherein we are placed, and a secret approbation of the Divine will in his conduct toward men.

There are but two things which, in my opinion, can reasonably deprive us of this cheerfulness of heart. The first of these is the sense of guilt. A man who lives in a state of vice and impenitence can have no title to that evenness and tranquillity of mind which is the health of the soul and the natural effect of virtue and innocence. Cheerfulness in an ill man deserves a harder name than language can furnish us with, and is many

ANALYSIS.—43, 44. *whom he converses with.* Dispose of *whom.*

49, 50. What figure in these lines?

51. *the heart . . . flows out.* What figure?

53. *kindly.* What part of speech?

59. Point out and name the figure in this line.

67. *which is the health, etc.* What figure?

70. *furnish us with.* Dispose of the verb.

degrees beyond what we commonly call folly or madness.

Atheism, by which I mean a disbelief of a Supreme Being, and consequently of a future state, under whatsoever titles it shelters itself, may likewise very reasonably deprive a man of this cheerfulness of temper. There is something so particularly gloomy and offensive to human nature in the prospect of non-existence, that I cannot but wonder, with many excellent writers, how it is possible for a man to outlive the expectation of it.⁷⁵ For my own part, I think the being of a God is so little to be doubted, that it is almost the only truth we are sure of, and such a truth as we meet with in every object, in every occurrence, and in every thought. If we look into the characters of this tribe of infidels, we generally find they are made up of pride, spleen, and cavil: it is indeed no wonder that men who are uneasy to themselves should be so to the rest of the world; and how is it possible for a man to be otherwise than uneasy in himself who is in danger every moment of losing his entire existence and dropping into nothing?⁸⁰

The vicious man and atheist have therefore no pretence to cheerfulness, and would act very unreasonably should they endeavor after it. It is impossible for any one to live in good-humor, and enjoy his present existence, who is apprehensive either of torment or of annihilation; of being miserable, or of not being at all.⁸⁵

After having mentioned these two great principles, which are destructive of cheerfulness in their own na-

ANALYSIS. 71. *degrees beyond.* Dispose of beyond.

72, 74. *Atheism,* etc. Point out the figure.

73, 73. *are sure of.* Give grammatical construction.

74. *Dispose of to be otherwise than.*

74. *endeavor after it.* Explain.

ture, as well as in right reason, I cannot think of any 100 other that ought to banish this happy temper from a virtuous mind. Pain and sickness, shame and reproach, poverty and old age, nay death itself, considering the shortness of their duration and the advantage we may reap from them, do not deserve the name of evils: a 105 good mind may bear up under them with fortitude, with indolence, and with cheerfulness of heart. The tossing of a tempest does not discompose him, which he is sure will bring him to a joyful harbor.

A man who uses his best endeavors to live according 110 to the dictates of virtue and right reason has two perpetual sources of cheerfulness, in the consideration of his own nature, and of that Being on whom he has a dependence. If he looks into himself, he cannot but rejoice in that existence which is so lately bestowed on 115 him, and which, after millions of ages, will be still new and still in its beginning. How many self-congratulations naturally arise in the mind when it reflects on this its entrance into eternity, when it takes a view of those improvable faculties which in a few years, and even at 120 his first setting out, have made so considerable a progress, and which will be still receiving an increase of perfection, and consequently an increase of happiness!

ANALYSIS.—101. *to banish*, etc. What figure?

105, 106. *a good mind may bear up*, etc. Parse the verb.

108. *which*. What is the antecedent? Rewrite the sentence in a different order.

112. *sources of cheerfulness*. What figure?

What phrases modify *consideration*?

114. *If he looks*, etc. Subjunctive or indicative?

114, 115. *he cannot but rejoice*. Parse.

117. *still in its beginning*. What does "still" modify?

120. What is the force of *even* in this line?

121. Dispose of *setting out*.

The consciousness of such a being spreads a perpetual diffusion of joy through the soul of a virtuous man, and 125 makes him look upon himself every moment as more happy than he knows how to conceive.

The second source of cheerfulness to a good mind is its consideration of that Being on whom we have our dependence, and in whom, though we behold Him as 130 yet but in the first faint discoveries of His perfections, we see everything that we can imagine as great, glorious, or amiable. We find ourselves everywhere upheld by His goodness, and surrounded with an immensity of love and mercy. In short, we depend upon a Being 135 whose power qualifies Him to make us happy by an infinity of means, whose goodness and truth engage Him to make those happy who desire it of Him, and whose unchangeableness will secure us in this happiness to all eternity. 140

Such considerations, which every one should perpetually cherish in his thoughts, will banish from us all that secret heaviness of heart which unthinking men are subject to when they lie under no real affliction, all that anguish which we may feel from any evil that actually oppresses us, to which I may likewise add those little cracklings of mirth and folly that are apter to betray virtue than support it; and establish in us such an even and cheerful temper as makes us pleasing to ourselves, to those with whom we converse, and to Him 150 whom we were made to please.

ANALYSIS.—124, 125. *spreads a perpetual diffusion of joy, etc.* Is this a good expression?

130, 131. *as yet but.* Give the grammatical construction.

132, 133. *as great, glorious, etc.* Parse the adjectives.

135. Give the construction of *In short.*

141–151. Analyze this sentence.

147. *apter.* Give the modern form.

THE HEAVENS DECLARE THE GLORY OF GOD.

I.

THE spacious firmament on high,
With all the blue ethereal sky,
And spangled heavens, a shining frame,
Their great Original proclaim ;
Th' unwearied *sun*, from day to day,
Does his Creator's power display,
And publishes to every land
The work of an Almighty hand.

II.

Soon as the evening shades prevail,
The *moon* takes up the wondrous tale,
And nightly to the listening earth
Repeats the story of her birth ;
While all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

III.

What though, in solemn silence, all
Move round the dark terrestrial ball ?
What though no *real* voice or sound
Amid their radiant orbs be found ?
In *Reason's* ear they all rejoice,
And utter forth a glorious voice,
For ever singing as they shine,
"The Hand that made us is divine."

8. ALEXANDER POPE,

1688-1744.

ALEXANDER POPE, the greatest poet of this period, was born of Catholic parents in London, May 21, 1688. While attending school he wrote a lampoon on his teacher, for which he was severely punished; in consequence of which his parents removed him from school. After the age of twelve he devoted himself to self-instruction, giving himself up almost wholly to the pursuit of literature. His powers as a poet were developed, however, before his school-life closed, his *Ode on Solitude* having been written before he was twelve. His *Essay on Criticism* was published before Pope was twenty-three years of age.

Pope was a man of peculiar appearance. His face was pleasant, but from early infancy his body was sadly deformed. It is said that he was so weak that he was not able to dress or undress himself, and every morning he was sewed up in canvas stays, without which he could not stand erect. His deformity led his associates to call him the "Interrogation-Point." He was extremely fastidious in dress, and on company days "he always wore a black velvet coat, a tie wig, and a little sword." His deformity and ill-health seem to have warped not only his body, but also his mind.

In his boyhood his grand passion was a great admiration for Dryden, and this it was that led him to imitate the style of his renowned predecessor. But while his wit was more brilliant than that of Dryden, Pope's vigor of thought never equaled that of his illustrious model.

Pope's *Essay on Criticism*, the finest piece of argumentative poetry in the English language, appeared in 1711, though it had been completed about two years before. Following this, in 1713, was *The Rape of the Lock*, which tells the story of a curl cut from the head of a maiden by a daring young nobleman. This little epic poem is not only a brilliant specimen of the mock-heroic style, but it gives also a very vivid and faithful picture of fashionable English life during the reign of Queen Anne.

Pope earned some reputation also as a translator. In 1712 he began the translation of the *Iliad* and the *Odyssey*, and completed his work in 1725. Much of his manuscript while making this translation was presented to the printer on scraps of paper and the backs of letters. For this translation he received eight thousand pounds, with which he bought himself a villa at Twickenham, surrounded by five acres of land.

The Dunciad, a bitter satire which appeared in 1729, was written by Pope to lash the enemies and critics who constantly annoyed him. They gained the notoriety they courted, but not in the way they desired.

Pope's most finished versification appears in his *Essay on Man*, a poem which is nearly perfect as a model of didactic poetry, but filled with dangerous sentiments.

The death of this great poet occurred at his home at Twickenham on the 30th of May, 1744. Here, with a loving mother, he had lived continuously from the time of his purchase of the Twickenham home to the time of his death.

CRITICISM BY REV. STOPFORD BROOKE.

POPE is our greatest master in didactic poetry, not so much because of the worth of the thoughts as because of the masterly form in which they are put. The *Essay*

on Man, though its philosophy is poor and not his own, is crowded with lines that have passed into daily use. The *Essay on Criticism* is equally full of critical precepts put with exquisite skill. The *Satires* and *Epistles* are also didactic. They set virtue and cleverness over against vice and stupidity, and they illustrate both by types of character, in the drawing of which Pope is without a rival in our literature. His translation of Homer is made with great literary art, but for that very reason it does not make us feel the simplicity and directness of Homer. It has neither the manner of Homer nor the spirit of the Greek life, just as Pope's descriptions of Nature have neither the manner nor the spirit of Nature. The *heroic couplet*, in which he wrote his translation and nearly all his work, he used in various subjects with a correctness that has never been surpassed, but it sometimes fails from being too smooth and its cadences too regular. Finally, he was a true artist, hating those who degraded his art, and at a time when men followed it for money and place, and the applause of the club and of the town, he loved it faithfully to the end for its own sake.

ESSAY ON MAN.

NOTE.—The following are the closing lines of Epistle I. of *Pope's Essay on Man*:

FAR as creation's ample range extends,
The scale of sensual, mental powers ascends:
Mark how it mounts to man's imperial race,
From the green myriads in the peopled grass!

ANALYSIS.—1. Supply ellipsis. What does this line modify?

1, 2. Name the subject and the predicate of the sentence.

2. *sensual* here means "material."

3. What is the subject of *Mark*. Name also the modifiers of *Mark*

4. *in the peopled grass*. What kind of modifier?

What modes of sight betwixt each wide extreme! 5
 The mole's dim curtain and the lynx's beam;
 Of smell, the headlong lioness between,
 And hound sagacious on the tainted green;
 Of hearing, from the life that fills the flood
 To that which warbles through the vernal wood. 10
 The spider's touch, how exquisitely fine!
 Feels at each thread, and lives along the line:
 In the nice bee, what sense, so subtly true,
 From poisonous herbs extracts the healing dew!
 How instinct varies in the groveling swine, 15
 Compared, half-reasoning elephant, with thine!
 'Twixt that and reason what a nice barrier!
 For ever separate, yet for ever near!
 Remembrance and reflection how allied!
 What thin partitions sense from thought divide! 20
 And middle natures—how they long to join,
 Yet never pass the insuperable line!

ANALYSIS.—5. Supply the ellipsis. What does the adjunct *betwixt*, etc. modify?

6. Give the case of *curtain* and *beam*. Supply the ellipsis and explain the line.

7, 8. Write this in prose, supplying the ellipsis, and give the grammatical construction of the words.

8. *on the tainted green*, on the grass tainted with the scent of game. What figure?

9. *the life that fills the flood*. Explain the figures.

10. Explain the line. Name the figure.

11. Name the subject and the predicate.

12. Supply the subjects necessary to complete the sense.

13. Dispose of *so* and *subtly*.

14. Name the subject of *extracts*.

15. *elephant*. Give the case.

with thine. *Thine* has the possessive form, but it is in the objective case after *with*.

18. *For ever separate*, etc. Supply the ellipsis.

19. Supply the predicate, and parse.

20. *sense from thought divide*, sensation from reason. What figure?

21. *middle natures*. Give the construction.

Without this just gradation could they be
Subjected, these to those, or all to thee?

The powers of all subdued by thee alone,
Is not thy reason all these powers in one?

See through this air, this ocean, and this earth,
All matter quick, and bursting into birth!

Above, how high progressive life may go!
Around, how wide! how deep extend below!

Vast chain of being, which from God began!—

Nature's ethereal, human, angel, man,
Beast, bird, fish, insect, what no eye can see,

No glass can reach; from infinite to thee,
From thee to nothing. On superior powers

Were we to press, inferior might on ours;

Or in the full creation leave a void,

Where, one step broken, the great scale's destroyed:

From Nature's chain whatever link you strike,

Tenth, or ten-thousandth, breaks the chain alike.

And, if each system in gradation roll

Alike essential to the amazing whole,

The least confusion but in one, not all

That system only, but the whole, must fall.

25

30

35

40

ANALYSIS.—24. *these to those, or all to thee.* Parse.

25. *all subdued*, etc. Give grammatical construction.

28. Dispose of *quick* and *bursting*.

29. What does *above, how high*, modify?

30. *around, how wide!* What do these words modify? What does *how, deep, below, each* modify?

31–35. These five lines, ending with the word *nothing*, are independent in construction.

33. *what no eye can see*, etc.; that is, microscopic beings.

34. What participle is understood before *from infinite*?

35, 36. *On superior powers were we to press.* Give the mode of *each verb*.

37, 38. Give the mode of the verbs in these lines.

39. Give the construction of *whatever*.

40. What do *tenth, ten-thousandth, and alike* modify?

42. *alike essential.* What does each word modify?

43, 44. Supply ellipsis, and rewrite.

Let earth unbalanced from her orbit fly, 45
 Planets and suns run lawless through the sky ;
 Let ruling angels from their spheres be hurled,
 Being on being wrecked, and world on world,—
 Heaven's whole foundations to their centre nod,
 And Nature trembles to the throne of God. 50
 All this dread order break ?—For whom ? for thee ?
 Vile worm ! O madness ! pride ! impiety !
 What if the foot, ordained the dust to tread,
 Or hand to toil, aspired to be the head ?
 What if the head, the eye, or ear, repined 55
 To serve mere engines to the ruling mind ?
 Just as absurd for any part to claim
 To be another in this general frame ;
 Just as absurd to mourn the tasks or pains
 The great directing Mind of all ordains. 60
 All are but parts of one stupendous whole,
 Whose body Nature is, and God the soul :

NOTES.—45, 46. Let earth un- | 54. Or hand to toil ; that is, hand
 balanced fly, etc. ; | ordained to toil.
 that is, If the earth fly from | 56. To serve mere engines, etc.
 her orbit, then planets and | that is, to serve as mere en-
 suns will run, etc. | gines, etc.

- ANALYSIS.**—45. Dispose of *unbalanced* and *fly*.
 46. Point out the figure. Dispose of *lawless*.
 47. *world on world*. Supply ellipsis.
 50. Point out the figure.
 51. Dispose of *order break*.
 52. Give the case of *worm*, *madness*, *pride*, *impiety*.
 53. Name the modifiers of *foot*. Explain the meaning and force
 of *What*.
 54. Name the subjects of *aspired*.
 57. *Just as absurd*, etc. Name the full modifier of *absurd*.
 57, 58. Name the modifiers of *claim*.
 59, 60. Explain the meaning.
 60. What figure in the line ?
 61. Parse *but*. What does it limit ?
 62. *Whose body*. Name the subject and the predicate.
God the soul. Supply ellipsis, and analyze.

That, changed through all, and yet in all the same,
 Great in the earth as in the ethereal frame,
 Warms in the sun, refreshes in the breeze,
 Glows in the stars, and blossoms in the trees,
 Lives through all life, extends through all extent,
 Spreads undivided, operates unspent,
 Breathes in our soul, informs our mortal part,—

55

As full, as perfect, in a hair as heart;
 As full, as perfect, in vile man that mourns,
 As the rapt seraph that adores and burns:
 To him, no high, no low, no great, no small:
 He fills, he bounds, connects, and equals all.

70

Cease, then, nor order imperfection name:
 Our proper bliss depends on what we blame.
 Know thy own point: This kind, this due degree,
 Of blindness, weakness, Heaven bestows on thee.

75

Submit. In this or any other sphere
 Secure to be as blest as thou canst bear;
 Safe in the hand of one disposing Power,
 Or in the natal or the mortal hour.

80

ANALYSIS.—63. Give construction of *That*. Name the predicates.
changed through all. What does the phrase modify?

64. *Great in the earth*, etc. Supply ellipsis in this line.

68. Parse *undivided* and *unspent*.

70. *As full, as perfect*, etc. Supply ellipsis.
in a hair as heart. Supply ellipsis.

72. *As the rapt seraph*. Supply ellipsis.

73. *To him no high*, etc. What is the meaning of this line?

75. *nor order imperfection name*; that is, do not call order imperfection. *Imperfection* is here a factitive noun. (See Raub's *Grammar*, p. 164, note 4.)

76 Dispose of *what*.

77. *Know thy own point*, etc. Naturally, what follows would be introduced by the conjunction *that*.

77, 78. *The . . . thee*. Name the subject.

80. *Secure to be*, etc. Dispose of *secure*.

81. Point out and name the figure.

82. *Or . . . or*. According to modern usage this would be either
... or. Meaning of *natal* and *mortal hour*?

All nature is but art, unknown to thee;
 All chance, direction which thou canst not see;
 All discord, harmony not understood;
 All partial evil, universal good.
 And spite of pride, in erring reason's spite.
 One truth is clear: Whatever is, is right.

85

ANALYSIS.—83–86. Supply ellipsis. Rewrite. Name the subjects and the predicates.

88. *Whatever is, is right.* Give grammatical construction of each of these words. The whole sentence is in apposition with what?

CONTEMPORANEOUS WRITERS.

POETS.

Matthew Prior (1664–1721).—Educated at St. John's College, Cambridge. In early life a waiter at a hotel. Author of *Solomon* and a number of lighter poems.

John Gay (1688–1732).—A brilliant poet. Noted for his grace of expression. Author of *Trivia* and *The Beggar's Opera*.

Dr. Edward Young (1681–1765).—Author of *Night Thoughts*, a sombre poem, written in blank verse.

Allan Ramsay (1686–1758).—A Scotch writer, mostly of lyrics. First a wig-maker, then a bookseller. Author of *The Gentle Shepherd* and *The Yellow-haired Laddie*.

James Thomson (1700–1748).—The son of a minister. Educated at the University of Edinburgh. Was made surveyor-general of the Leeward Islands, where he paid a man to do the work while he spent the time in writing poetry. Author of *The Seasons* and *The Castle of Indolence*.

William Collins (1721–1759).—Celebrated as a writer of odes. Educated at Oxford. Was also a fine descriptive writer. His best poems are *The Passions* and his odes to *Liberty* and *Evening*.

Mark Akenside (1721–1770).—Was a physician. His chief poem is his *Pleasures of the Imagination*

PROSE-WRITERS.

Sir Richard Steele (1671–1729).—A great essayist. Born in Dublin of English parents. A schoolmate of Addison, both in London and at Oxford. Founded *The Tatler* in 1709, the original of periodical literature. Began *The Spectator* with Addison in 1711, both being contributors of rare merit. Died in poverty in Wales, having been a great spendthrift most of his life.

Jonathan Swift (1667–1745).—A writer of keen satires. Educated at Trinity College, Dublin. Took holy orders in 1693. Became dean of St. Patrick's, Dublin, in 1713. His two greatest works are the *Tale of a Tub*, a satire on Presbyterians and Papists, and *Gulliver's Travels*, a political satire. Swift died insane.

Daniel Defoe (1661–1731).—The son of a London butcher. A voluminous writer of fiction and political pamphlets. Was unexcelled in painting fiction in the colors of truth. His style is simple and natural. Author of *Robinson Crusoe*.

Sir Isaac Newton (1642–1727).—A distinguished philosopher. Educated at Trinity College, Cambridge. Author of *Principia*, a work on *Optics*, etc.

George Berkeley (1684–1753).—Known as “Bishop Berkeley.” A noted but erratic metaphysical writer. Author of *Theory of Vision*.

Lady Mary Wortley Montagu (1690–1762).—Best known by her graceful and graphic *Letters*, descriptive of travel and foreign fashions.

VI.

AGE OF JOHNSON.

1750-1800.

REIGNS OF GEORGE II. AND GEORGE III.

The age of Johnson, which includes the latter half of the eighteenth century, presents literature of a higher moral tone than that of the preceding age. The writers of this age also were less artificial in their mode of expression, and depended more on Nature to furnish both sentiment and thought. It was a time also in which nearly all the writers led a precarious life, many of them often being on the verge of starvation. It was a time when, as Macaulay paints it, "all that is squalid and miserable might now be summed up in the word poet." Some, indeed, like Johnson, struggled through difficulties to fame and competence, but the great mass lived in garrets and cellars, doing the work of literary hacks, and died in the most extreme poverty.

9. THOMAS GRAY,

1716-1771.

THOMAS GRAY, the most artistic of English poets, was born in Cornhill on the 26th of December, 1716. His father, a money-scrivener by profession, was a man of such violent temper that Mrs. Gray separated from him, and in partnership with her sister opened a millinery-shop in Cornhill. With her savings in this es-

talishment she educated her son. Having a brother at Eton who was one of the masters, she sent Thomas thither, and here he was prepared for college. Among his most valued friends was Horace Walpole, afterward a prose-writer of great merit.

At the age of nineteen Gray entered Peterhouse College at Cambridge as a pensioner. But school-life was unpleasant to him; he had no taste for either mathematics or metaphysics, though he was particularly fond of the classics. At the close of his school-life he and Walpole undertook a tour of France and Italy. Their tastes, however, were so at variance that they finally quarreled and separated.

Gray returned to England, and after his father's death settled at Cambridge, where he spent most of the subsequent part of his life. He was not fond of the place, but he was an ardent lover of books, and the University libraries were the great attraction to him. A madcap freak of some of the students at Peterhouse, by which, with the cry of fire, they frightened Gray to such an extent that he threw his rope-ladder from his window and then hastily descended, only to drop into a tub of water placed to receive him, caused him to remove from Peterhouse to Pembroke Hall.

Gray's first poem, his *Ode to Spring*, appeared in 1742, and soon thereafter he produced also an excellent poem entitled *A Distant Prospect of Eton College*, though it was not published until some years later.

In 1757, the post of poet-laureate having become vacant through the death of Colley Cibber, the position was offered to Gray, but he declined it. Eleven years later he accepted the professorship of Modern History at Cambridge, a position worth four hundred pounds a year, which he had been seeking for some years.

Gray is best known by his *Elegy in a Country Church-*

yard, published in 1750. It is said that the poet revised and corrected this poem for eight years before giving it to the public. It ran rapidly through eleven editions, and it has been translated more than fifty times, into German, Italian, Greek, Latin, Hebrew, and Portuguese.

By some the two odes, *The Progress of Poesy* and *The Bards*, are considered his best poems, but neither of these is so popular as the *Elegy*. Gray was the author also of many excellent letters, written while he was traveling among the lakes of Cumberland and Westmoreland.

Having been long afflicted with the gout, he died of this disease in his fifty-sixth year, and was, at his own request, buried by the side of his mother, to whom he had always been most tenderly attached.

CRITICISM BY MACKINTOSH.

GRAY was a poet of a far higher order than Goldsmith, and of an almost opposite kind of merit. Of all English poets, he was the most finished artist. He attained the highest kind of splendor of which poetical style seems capable. . . . Almost all Gray's poetry was lyrical—that species which, issuing from the mind in the highest state of excitement, requires an intensity of feeling which, for a long composition, the genius of no poet could support. Those who complained of its brevity and rapidity only confessed their own inability to follow the movements of poetical inspiration. Of the two grand attributes of the ode, Dryden had displayed the enthusiasm, Gray exhibited the magnificence. He is also the only modern English writer whose Latin verses deserve general notice, but we must lament that such difficult trifles had diverted his genius from its natural objects.

ELEGY WRITTEN IN A COUNTRY CHURCHYARD.

1. THE curfew tolls the knell of parting day,
 The lowing herd winds slowly o'er the lea,
 The plowman homeward plods his weary way,
 And leaves the world to darkness and to me.
- 2 Now fades the glimmering landscape on the sight, 5
 And all the air a solemn stillness holds,
 Save where the beetle wheels his droning flight,
 And drowsy tinklings lull the distant folds :
3. Save that from yonder ivy-mantled tower,
 The moping owl does to the moon complain 10
 Of such as, wandering near her secret bower,
 Molest her ancient solitary reign.

NOTES.—1. The curfew. In olden times a bell was rung at night-fall as a signal to cover fires. The word is derived from the French <i>couvrir</i> , to cover, and <i>feu</i> , fire.	11. bower, from Anglo-Saxon <i>bur</i> , a cottage. Used by Gray in the sense of a chamber or lodging-place.
	16. rude forefathers ; that is, uncultured ancestors.

- ANALYSIS.—1. *tolls the knell*. What figure?
 of parting day. What figure?
2. *The lowing herd* What figure? Should the verb be *winds* or *wind*?
3. *The plowman*, etc. Rewrite this line in as many ways as you can.
5. *glimmering landscape*. What figure? Analyze the sentence.
6. Dispose of *stillness*. What figure in the line?
- 7, 8. What kind of elements do these lines form?
8. Point out the figures in the line.
9. Dispose of *Save*.
- ivy-mantled*. What figure?
- 9-12. What kind of clause?
10. What figure in the line?
11. *Of such as*. Parse *such* and *as*.
 wandering, etc. What is the office of this phrase?
12. *reign* is here used in the sense of realm.

4. Beneath those rugged elms, that yew tree's shade,
Where heaves the turf in many a mouldering heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep. 15
5. The breezy call of incense-breathing morn,
The swallow twittering from the straw-built shed,
The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed. 20
6. For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care:
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.
7. Oft did the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team a-field!
How bowed the woods beneath their sturdy stroke! 25

ANALYSIS.—13-16. *Beneath*, etc. This is a periodic sentence. Rewrite in prose order.

13. Parse the word *shade*.
14. What does the line modify?
15. *Each*. Dispose of. Name modifiers of *laid*. What figures in the line?
16. What figure in the line?
17. *The breezy call*, etc. What figure?
18. *The swallow twittering*. What figure?
19. Point out the figure in the line?
20. Subject of *shall rouse*?
21. *blazing hearth shall burn*. What figure?
22. *evening care*. Name the figure.
23. *children*. Notice that this is a double plural. The old form was *childer*, to which has been added the Anglo-Saxon plural ending *en*, thus making the word *children*, since changed to *children*.
- 23, 24. Explain the force of the infinitives in these lines.
25. Point out the figure in the line.
26. *furrow* and *stubborn glebe*. Explain the figures.
has broke. Why this form?
27. *a-field*. Explain.
28. *bowed the woods*, etc. What figure?

8. Let not Ambition mock their useful toil,
 Their homely joys, and destiny obscure; 30
 Nor Grandeur hear, with a disdainful smile,
 The short and simple annals of the poor.
9. The boast of heraldry, the pomp of power,
 And all that beauty, all that wealth, e'er gave,
 Awaits alike the inevitable hour:— 35
 The paths of glory lead but to the grave.
- 10 Nor you, ye proud, impute to these the fault,
 If Memory o'er their tomb no trophies raise,
 Where, through the long-drawn aisle and fretted vault,
 The pealing anthem swells the note of praise. 40
11. Can storied urn or animated bust
 Back to its mansion call the fleeting breath?

ANALYSIS.—29. What figure on *Ambition*? In what mode is *mock*? Name the objects of *mock*.

30. What is the effect of *ly* in such words as *homely*?
31. *Grandeur*. What figure on this word?
 toil and *smile*. Criticise the rhyme.
- 33-35. What is the subject of the sentence? Many editions give the word *awaits* "await," on the supposition that lines 33 and 34 constitute the subject.
34. Name the figures in the line.
35. *inevitable hour*. What is the meaning?
36. *but*. Grammatical construction? What does the word modify?
37. *ye proud*. Grammatical construction?
38. Point out and name figures in the line. Name the modifiers of *raise*.
- 39, 40. These lines refer to Westminster Abbey, because of its being the burial-place of Chaucer, Spenser, Dryden, and others.
39. The meaning of *fretted*? Meaning of *vault*?
41. *storied*, painted with stories, usually from Scripture.
 storied urn. To what custom does this refer?
42. *animated bust*. Is "animated" a good word in referring here to a marble bust?
42. Point out the figure in the line.

**Can Honor's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?**

12. Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands that the rod of empire might have swayed,
Or waked to ecstasy the living lyre:45

13. But Knowledge to their eyes her ample page,
Rich with the spoils of time, did ne'er unroll;
Chill Penury repressed their noble rage,
And froze the genial current of the soul.50

14. Full many a gem, of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.55

15. Some village Hampden, that with dauntless breast
The little tyrant of his fields withstood;

NOTES.—50. unroll. Volumes of
manuscript were formerly
in the shape of a roll.

51. rage, inspiration.

53. *purest ray serene*. This is an imitation of Milton's favorite arrangement of adjectives.

57. Hampden. John Hampden was an English statesman and patriot, and a strong opponent of Charles I. Also, subsequently a leader in the Civil War. He received his death-wound in the fight at Chalgrove Field.

ANALYSIS.—43. Honor's voice. What figure?

provoke, meaning, in its etymological sense, "to call forth." *silent dust*. What figure?

44 Point out the figure in the line.

46. Meaning of the line? Point out the figure.

47. Dispose of the words *Hands* and *that*.

47-48. Meaning of each line? Figure in each?

19 50. Point out the figures.

51 *Chill Penury*. What figure?

52. *froze . . . current*. Meaning and figure?

53. Dispose of *Full* and many q.

55. *to blush unseen*. Grammatical construction?

Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood. 60

18. Th' applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes, 65
17. Their lot forbade : nor circumscribed alone
Their growing virtues, but their crimes confined ;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind, 65
18. The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame. 70
19. Far from the madding crowd's ignoble strife
Their sober wishes never learned to stray ;
Along the cool, sequestered vale of life
They kept the noiseless tenor of their way. 75

NOTES.—66. Their growing vir-	73. madding, furious.
tues, the growth of their virtues.	ignoble strife, dishonorable contention.

- ANALYSIS.**—59. What is meant by *mute inglorious Milton*?
Milton. Who was Milton?
60. Who was *Cromwell*?
How does the poet imply his belief in Cromwell's guilt?
- 61–65. Name the phrase-objects of *forbade*.
64. Give the mode of *read*.
- 65 *circumscribed*. Name the subject.
- 67 *Forbade*. What is the subject? Name the five phrase-objects.
- 67–72. Name the modifiers of each infinitive.
- 70–72. Name the figures in these lines.
73. What does the line modify?
75. *vale of life*. What figure?
- 75, 76. Express the two lines in prose.
76. Meaning of *noiseless tenor of their way*?

20. Yet e'en these bones from insult to protect,
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture decked,
Implores the passing tribute of a sigh. 80
21. Their name, their years, spelt by th' unlettered muse,
The place of fame and elegy supply :
And many a holy text around she strews,
That teach the rustic moralist to die.
22. For who, to dumb Forgetfulness a prey,
This pleasing anxious being e'er resigned,
Left the warm precincts of the cheerful day,
Nor cast one longing, lingering look behind? 85
23. On some fond breast the parting soul relies,
Some pious drops the closing eye requires ;
E'en from the tomb the voice of Nature cries,
E'en in our ashes live their wonted fires. 90
24. For thee, who, mindful of the unhonored dead,
Dost in these lines their artless tale relate ;

NOTES.—77. these bones, their bones.	84. to die, how to die.
79. uncouth, rude.	88. Nor cast ; that is, did not cast. 93. For thee ; that is, as for thee.

- ANALYSIS.—77–80. Write the stanza in prose.
81. *Their name.* To what does *Their* refer?
Meaning of *unlettered muse*?
- 81, 82. Predicate of the sentence?
84. *That teach.* What is the antecedent of *That*? Should the word be *teach* or *teaches*?
84. Meaning of *rustic moralist*?
- 85, 86. Rewrite in prose order. Grammatical construction of *prey*?
87. *cheerful day.* What figure?
88. Give the syntax of the word *behind*.
90. What is the meaning of *pious drops*? What figure?
91. Point out the figure in the line.
- 91, 92. Explain the use of *E'en*.
93. Who is meant by *thee*?
94. Give the meaning of *artless*.

- If chance, by lonely Contemplation led,
Some kindred spirit shall inquire thy fate; 95
25. Haply some hoary-headed swain may say,—
“Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away,
To meet the sun upon the upland lawn. 100
26. “There at the foot of yonder nodding beech,
That wreathes its old fantastic roots so high,
His listless length at noon tide would he stretch,
And pore upon the brook that babbles by.
27. “Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies he would rove;
Now drooping, woeful, wan, like one forlorn,
Or crazed with care, or crossed in hopeless love 105
28. “One morn I missed him on the 'customed hill,
Along the heath and near his favorite tree;
Another came; nor yet beside the rill,
Nor up the lawn, nor at the wood was he. 110

NOTES.—95. If chance, if per- | 105. Hard by, close by.
chance. | 111. another came, another
97. Haply, possibly. | morn came.

- ANALYSIS.—95. *by lonely*, etc. What does the phrase modify?
97. *hoary-headed*. Give meaning.
101–103. Name modifiers of *stretch*. Is *beech* and *stretch* a good rhyme?
103. What is the meaning of *listless length*?
104. Meaning of *pore* in this line? Point out the figure in the line.
105. *now smiling*, etc. What does the phrase modify?
107. *now drooping*, etc. What does this phrase modify?
Give the construction of *like*. Give the meaning of *wan*
108. *crazed with care*. What does it modify?
109. *morn*. What figure of orthography is this?

29. "The next, with dirges due, in sad array,
 Slow through the churchway path we saw him borne;
 Approach and read (for thou canst read) the lay 115
 Graved on the stone beneath you aged thorn."

THE EPITAPH.

30. Here rests his head upon the lap of Earth,
 A Youth, to Fortune and to Fame unknown;
 Fair Science frowned not on his humble birth,
 And Melancholy marked him for her own. 120
31. Large was his bounty, and his soul sincere,
 Heaven did a recompense as largely send:
 He gave to Misery all he had,—a tear,
 He gained from Heaven ('twas all he wished) a friend.
32. No farther seek his merits to disclose, 125
 Or draw his frailties from their dread abode
 (There they alike in trembling hope repose),
 The bosom of his Father and his God.

NOTE.—114. churchway: this is likely churchward.

- ANALYSIS—113. *The next.* What word is understood?
114. *slow.* Why *slow*, instead of *slowly*?
115. (*for thou canst read*). Is it likely that the “hoary-headed swain” could read?
115. *the lay.* What does it mean here?
117. *lap of Earth.* What figure?
118. Give grammatical construction of *Youth*.
- 119, 120. Point out the figures.
122. *largely.* What figure?
123. Point out the figure in the line. Parse *tear*.
125. *No farther.* Is this the proper form?
126. *draw.* Give grammatical construction.
dread abode. What does the expression mean?

10. SAMUEL JOHNSON,

1709-1784.

SAMUEL JOHNSON, born in Lichfield on the 18th of September, 1709, was the son of a poor bookseller. Johnson was a sickly child from birth, and the disease with which he was afflicted (scrofula) soon marked him for life. His early education was gained mostly at Stourbridge, but his attendance at school helped him less than his wonderful memory and his great taste for books. In his nineteenth year he entered Pembroke College, Oxford, but he never graduated, as his father died and he lacked the means to pay for a full course of instruction.

Like his father, he was the victim of melancholy and a fear of insanity that constantly haunted him, which he says kept him mad half his life. His peculiar disposition led him into all sorts of frolics and riots while at college, and he treated few with respect, or even civility.

After leaving college he trudged to Market Bosworth, in Leicestershire, where he became usher in a school. His natural temperament, however, unfitted him for this work, and he failed. He next became translator for a bookseller in Birmingham, and soon thereafter married a Mrs. Porter, a woman of little taste and almost twice his own age. With her fortune of eight hundred pounds Johnson attempted to start a school of his own, but he never secured a sufficient number of pupils to support himself and pay the rent. Failing again, he trudged to London with little Davy Gar-

rick, one of his pupils and afterward the great actor, as his companion, in search of literary work. After reaching London and finding employment, the pen scarcely left his hand for twenty-six years. During much of this time he wrote for the *Gentleman's Magazine*.

His first claim to literary fame was established by his poem *London*, written in imitation of Juvenal. For this poem he received ten guineas, and it served also to make him a favorite with the booksellers. In 1744 he wrote the *Life of Richard Savage*, one of the best of biographies; and three years later he published a satire entitled the *Vanity of Human Wishes*. It was in this year also that he began the preparation of his *Dictionary of the English Language*, which occupied his time and attention for eight years, and for which he was to receive fifteen hundred and seventy-five pounds. During these years he also carried on a semi-weekly paper called *The Rambler*, modeled somewhat after *The Spectator*. *The Rambler*, which was issued from 1750 to 1752, was followed by *The Idler*, a more readable sheet, which also was issued for two years.

In 1759, Johnson published his only novel, *Russelas, a Tale of Abyssinia*. His *Journey to the Hebrides* was written about 1773, and in 1781 *The Lives of the Poets*, the last of his important works, appeared.

His style has been spoken of as *Johnsonese*. He rarely used a simple word when a ponderous classic one could be substituted. It is said that he would sometimes even correct himself in conversation and translate his oral sentences into more classic style. Goldsmith characterized him truthfully when he said to Johnson, "If you were to write a fable about little fishes, doctor, you would make the little fishes talk like whales."

Johnson's old age was made happy by an annual pension of three hundred pounds, settled on him by

the King in 1762. He died in December, 1784, and was buried in Westminster Abbey with the eminent poets of whom he had been the biographer.

CRITICISM ("CHAMBERS'S CYCLOPÆDIA").

No prose-writer of that day escaped the contagion of Johnson's peculiar style. He banished for a long period the naked simplicity of Swift and the idiomatic graces of Addison; he depressed the literature and poetry of imagination, while he elevated that of the understanding; he based criticism on strong sense and solid judgment, not on scholastic subtleties and refinement; and, though some of the higher qualities and attributes of genius eluded his grasp and observation, the withering scorn and invective with which he assailed all affected sentimentalism, immorality, and licentiousness introduced a pure and healthful and invigorating atmosphere into the crowded walks of literature. As a *man*, Johnson was an admirable representative of the Englishman; as an *author*, his course was singularly pure, high-minded, and independent. He could boast, with more truth than Burke, that "he had no arts but manly arts." At every step in his progress his passport was talent and virtue; and when the royal countenance and favor were at length extended to him, it was but a ratification by the sovereign of the wishes and opinions entertained by the best and wisest of the nation.

THE VOYAGE OF LIFE.

NOTE.—The following selection, written by Dr. Johnson, is taken from *The Rambler*.

"LIFE," says Seneca, "is a voyage, in the progress of which we are perpetually changing our scenes: we first

ANALYSIS.—1. *voyage*. What figure?
2. Meaning of *scenes*?

leave childhood behind us, then youth, then the years of ripened manhood, then the better and more pleasing part of old age." The perusal of this passage having 5 incited in me a train of reflections on the state of man, the incessant fluctuation of his wishes, the gradual change of his disposition to all external objects, and the thoughtlessness with which he floats along the Stream of Time, I sank into a slumber amidst my med- 10 itations, and on a sudden found my ears filled with the tumult of labor, the shouts of alacrity, the shrieks of alarm, the whistle of winds, and the dash of waters.

My astonishment for a time repressed my curiosity; but soon recovering myself so far as to inquire whither 15 we were going, and what was the cause of such clamor and confusion, I was told that they were launching out into the *Ocean of Life*; that we had already passed the Straits of Infancy, in which multitudes had perished, some by the weakness and fragility of their vessels, and 20 more by the folly, perverseness, or negligence of those who undertook to steer them; and that we were now on the main sea, abandoned to the winds and billows, without any other means of security than the care of the pilot, whom it was always in our power to choose 25

ANALYSIS.—5. *perusal*. Give grammatical construction.

9. *thoughtlessness*. Give grammatical construction.

10. *Stream of Time*. What figure?

11. *on a sudden*. Substitute a single word.

filled. Give the grammatical construction.

13. *whistle of winds, and the dash of waters*. Point out the **figure**.

15. *recovering*, etc. What does the phrase modify?

18. *Ocean of Life*. Name the figure.

19. Point out the figure in the line.

20. Explain the figure in this line.

23. *main sea*. What figure?

23. Point out another figure in the line.

24, 25. *the care of the pilot*. What figure?

among great numbers that offered their direction and assistance.

I then looked round with anxious eagerness, and, first turning my eyes behind me, saw a stream flowing through flowery islands, which every one that sailed along seemed to behold with pleasure, but no sooner touched than the current, which, though not noisy or turbulent, was yet irresistible, bore him away. Beyond these islands, all was darkness; nor could any of the passengers describe the shore at which he first em- 35 barked.

Before me, and on each side, was an expanse of waters violently agitated, and covered with so thick a mist that the most perspicacious eye could see but a little way. It appeared to be full of rocks and whirlpools; for many sank unexpectedly while they were courting the gale with full sails, and insulting those whom they had left behind. So numerous, indeed, were the dangers, and so thick the darkness, that no caution could confer security. Yet there were many 45 who, by false intelligence, betrayed their followers into whirlpools, or, by violence, pushed those whom they found in their way against the rocks.

The current was invariable and insurmountable; but though it was impossible to sail against it, or to return 50 to the place that was once passed, yet it was not so violent as to allow no opportunities for dexterity or cour-

- ANALYSIS.**—29. *turning*, etc. What does the phrase modify ?
 30. Name the figures in the line.
 31. Parse *along*. What figure in the line?
 32. *touched*, etc. What is the subject?
 39. Meaning of *perspicacious*? Parse *but*.
 42. *courting the gale*. What figure?
 43. Give grammatical construction of the word *behind*.
 49 Explain the figure on *current*.

age, since, though none could retreat back from danger, yet they might often avoid it by oblique direction.

It was, however, not very common to steer with much 55 care or prudence; for, by some universal infatuation, every man appeared to think himself *safe*, though he saw his consorts every moment sinking round him; and no sooner had the waves closed over them than their fate and misconduct were forgotten; the voyage was 60 pursued with the same jocund confidence: every man congratulated himself upon the soundness of his vessel, and believed himself able to stem the whirlpool in which his friend was swallowed, or glide over the rocks on which he was dashed. Nor was it often observed 65 that the sight of a wreck made any man change his course: if he turned aside for a moment, he soon forgot the rudder, and left himself again to the disposal of chance.

This negligence did not proceed from indifference, or 70 from weariness of their present condition; for not one of those who thus rushed upon destruction failed, when he was sinking, to call loudly upon his associates for that help which could not now be given him; and many spent their last moments in cautioning others 75 against the folly by which they were intercepted in the midst of their course. Their benevolence was sometimes praised; but their admonitions were unregarded.

ANALYSIS.—53. *retreat back*. Criticise.

53, 54. Point out the figure in these lines.

55. Give the meaning of this line.

57. Dispose of the word *safe*.

61-65. *every man*, etc. Explain the meaning of these lines.

63. *stem the whirlpool*. What figure?

64. *glide over the rocks*. What figure?

65, 66. Point out the figure in these lines.

68. What figure in the line?

72. *rushed upon destruction*. What figure?

The vessels in which they had embarked, being confessedly unequal to the turbulence of the Stream of Life, were visibly impaired in the course of the voyage; so that every passenger was certain, that how long soever he might, by favorable accidents or by incessant vigilance, be preserved, he must sink at last.

This necessity of perishing might have been expected 85 to sadden the gay and intimidate the daring, at least to keep the melancholy and timorous in perpetual torments, and hinder them from any enjoyment of the varieties and gratifications which Nature offered them as the solace of their labor. Yet, in effect, none seemed less 90 to expect destruction than those to whom it was most dreadful; they all had the art of concealing their dangers from themselves; and those who knew their inability to bear the sight of the terrors that embarrassed their way took care never to look forward, but found 95 some amusement for the present moment, and generally entertained themselves by playing with Hope, who was the constant associate of the Voyage of Life.

Yet all that Hope ventured to promise, even to those whom she favored most, was, not that they should escape, 100 but that they should sink at last; and with this promise every one was satisfied, though he laughed at the rest for seeming to believe it. Hope, indeed, apparently mocked the credulity of her companions; for, in pro-

ANALYSIS.—81, 82. *voyage . . . every passenger.* What figures?

82. Parse *how* and *soever*.

85. Name the infinitive modifiers of *expected*.

89. What figure on *Nature*?

90. What does *less* modify?

97, 98. *Hope . . . associate.* What figures?

99. Give the grammatical construction of *even*.

100. *she favored*, etc. What figure?

104. Meaning of *credulity*?

portion as their vessels grew leaky, she redoubled her 108 assurances of safety: and none were more busy in making provisions for a long voyage than they whom all but themselves saw likely to perish soon by irreparable decay.

In the midst of the Current of Life was the Gulf of 110 Intemperance—a dreadful whirlpool, interspersed with rocks, of which the pointed crags were concealed under water, and the tops covered with herbage on which Ease spread couches of repose, and with shades where Pleasure warbled the song of invitation. Within sight of these 115 rocks all who sailed on the Ocean of Life must necessarily pass. Reason, indeed, was always at hand to steer the passengers through a narrow outlet by which they might escape; but very few could, by her entreaties or remonstrances, be induced to put the rudder into her 120 hand without stipulating that she should approach so near unto the rocks of Pleasure that they might solace themselves with a short enjoyment of that delicious region; after which they always determined to pursue their course without any other deviation. 122

Reason was too often prevailed upon so far by these promises as to venture her charge within the eddy of the

ANALYSIS.—105. *vessels grew leaky*. Explain the figure.

108-109. *none were . . . decay*. Analyze.

110. Name the figures in this line.

111, 112. *whirlpool and rocks*. Explain the figures.

113. Point out the figure.

113, 114. *Ease . . . couches of repose*. What figures?

114, 115. *shades where Pleasure, etc.* Explain the figures

117. What figure on *Reason*?

118. *narrow outlet*. What figure?

119. Parse *but very few*.

120, 121. Point out the figure in these lines.

123, 124. *delicious region*. What figure?

126. *prevailed upon*. Parse.

Gulf of Intemperance, where, indeed, the circumvolution was weak, but yet interrupted the course of the vessel, and drew it by insensible rotations toward the centre.¹³⁰ She then repented her temerity, and, with all her force, endeavored to retreat: but the draught of the gulf was generally too strong to be overcome; and the passenger, having danced in circles with a pleasing and giddy velocity, was at last overwhelmed and lost. Those few ¹³⁵ whom Reason was able to extricate generally suffered so many shocks upon the points which shot out from the rocks of Pleasure, that they were unable to continue their course with the same strength and facility as before, but floated along timorously and feebly, endangered by ¹⁴⁰ every breeze, and shattered by every ruffle of the water, till they sank by slow degrees, after long struggles and innumerable expedients, always repining at their own folly, and warning others against the first approach to the Gulf of Intemperance.

145

There were artists who professed to repair the breaches and stop the leaks of the vessels which had been shattered on the rocks of Pleasure. Many appeared to have great confidence in their skill; and some, indeed, were preserved by it from sinking who had received only a ¹⁵⁰ single blow; but I remarked that few vessels lasted long which had been much repaired; nor was it found that the artists themselves continued afloat longer than those who had least of their assistance.

ANALYSIS.—128, 129. *circumvolution was weak.* What figure?

132. *the draught*, etc. Explain the figure.

134. What does the phrase *having danced*, etc. modify?

141. Point out the figures in the line.

144. *first approach.* Name the figure.

146. *artists . . . to repair the breaches.* What figures?

147, 148. Name the figures in these lines.

151, 152. *vessels . . . much repaired.* What figure?

The only advantage which, in the Voyage of Life, the 156 cautious had above the negligent, was that they sank later and more suddenly; for they passed forward till they had sometimes seen all those in whose company they had issued from the Straits of Infancy perish in the way, and at last were overset by a cross-breeze, without the toil of resistance or the anguish of expectation. But such as had often fallen against the rocks of Pleasure commonly subsided by sensible degrees, contended long with the encroaching waters, and harassed themselves by labors that scarce Hope herself could flatter 165 with success.

As I was looking upon the various fate of the multitude about me, I was suddenly alarmed with an admonition from some unknown Power: "Gaze not idly upon others when thou thyself art sinking. Whence 170 is this thoughtless tranquillity, when thou and they are equally endangered?" I looked, and, seeing the Gulf of Intemperance before me, started and awaked.

ANALYSIS.—157. Parse *forward* and *till*.

160. *were overset*. Explain the figure.

162. Explain the line and name the figures.

164. *encroaching waters*. Explain and name the figure.

165. Dispose of the word *scarce*.

167. *various fate*. Give a modern form.

172. Dispose of *seeing*. What does the participial phrase modify?

173. Explain the figure in this line.

11. OLIVER GOLDSMITH,

1728-1774.

OLIVER GOLDSMITH, the most charming and versatile writer of his time, was born in the county of Longford, Ireland, November 14, 1728. His father was a Protestant clergyman, who was then located in the little village of Pallas. In boyhood Oliver attended various schools, and in 1745 he passed the examination which admitted him as a sizar at Trinity College, Dublin. The sizar of those days was clad in a sleeveless gown made of coarse material, and a red cap. A part of his school-expenses were paid by his doing the work of a servant—sweeping the courts, carrying the dishes back and forth from the kitchen to the students' dining-rooms, and other work of this character. Goldsmith was sensitive, and his position as a sizar was by no means congenial to him. His uncle, who had assisted him in the payment of his school-bills while preparing for college, befriended him also while in college. But when Goldsmith's father died in 1747, the young poet was left not only penniless, but also on the verge of starvation. It was at this period of his life that he began to write ballads, for which he received five shillings apiece, and many a night he stole out from his quarters and watched their sale on the streets. Here, too, he showed that weakness for being indiscriminately benevolent which characterized his whole life, and it was a rare thing that he succeeded in bringing his money back with him. He almost invariably gave it up to such impudent students or street-beggars as he met on the

way. Goldsmith's scholarship was superficial, and he took his degree at Trinity in 1749 very low down in the class, after which he returned to his home, where he spent two years.

His life, measured by the standard of the present century, would be considered a melancholy failure. In 1752 he went to Edinburgh, where he remained almost two years, studying medicine. He next spent a winter in Leyden, supporting himself by teaching English. We next find him at Padua, where he claims to have received the degree M. B., which gave him the title *Dr. Goldsmith*. We then find him traveling through Flanders, France, Germany, Switzerland, and Italy on foot, playing on his flute at night to pay for his supper, and lodging at the peasants' cottages.

When he returned to England he first acted as assistant in a chemist's shop, then attempted to follow his profession as a physician, and finally found employment with a bookseller, who proposed to give him his board and a small salary to write for the *Monthly Review*. He soon, however, tired of this work, and went back to his usher-life at Dr. Milner's school at Peckham. He next presented himself as a candidate for the position of surgeon's mate in the navy, dressed in a suit of clothes borrowed for the occasion. He was rejected, however, and instead of returning the clothes he pawned them.

Failing in everything else, he at last settled down to authorship as a means of livelihood. He wrote many articles for reviews and magazines, but his first marked success as an author was *The Traveler*, published in 1764, though his *Chinese Letters* had attracted considerable attention several years before.

In 1766 the *Vicar of Wakefield*, a novel, appeared, and in 1770 *The Deserted Village*, supposed to be descriptive

of the life and incidents in the village of Lissoy, where he spent his boyhood days. These three are his most famous literary works, though he compiled a *Roman History*, a *History of England*, a *History of Greece*, and a *History of Animated Nature*. He wrote also several comedies, *She Stoops to Conquer* being the best. While all his books, particularly his historical works, show superficial scholarship, they are still characterized by Goldsmith's admirable style.

Goldsmith was improvident, and his money was spent a great deal more rapidly than he made it. At the time of his death, though he had an annual income of nearly two thousand pounds, he found himself heavily encumbered with ever-increasing debts. He died April 4, 1774, and was quietly buried in the Temple churchyard.

CRITICISM BY WASHINGTON IRVING.

THERE are few writers for whom the reader feels such personal kindness as for Oliver Goldsmith, for few have so eminently possessed the magic gift of identifying themselves with their writings. We read his character in every page, and grow into familiar intimacy with him as we read. The artless benevolence that beams throughout his works; the whimsical yet amiable views of human life and human nature; the unforced humor, blending so happily with good feeling and good sense, and singularly dashed at times with a pleasing melancholy; even the very nature of his mellow and flowing and softly-tinted style,—all seem to bespeak his moral as well as his intellectual qualities, and make us love the man at the same time that we admire the author.

THE DESERTED VILLAGE.

NOTE.—It is generally considered that the village here spoken of was the village of Lissoy, in which Goldsmith spent his childhood.

Washington Irving says that General Napier turned out all the tenants in order to add the farms to his private grounds, and that Captain Hogan afterward restored the place to its previous condition in order to correspond with Goldsmith's description. Macaulay, however, says that the village never existed elsewhere than in the imagination of the poet, and that the prosperous village is the description of an English village, while in its desolated condition it represents an Irish village.

I.

SWEET Auburn! loveliest village of the plain,
 Where health and plenty cheer'd the laboring swain,
 Where smiling Spring its earliest visit paid,
 And parting Summer's lingering blooms delay'd;
 Dear lovely bowers of innocence and ease,
 Seats of my youth, when every sport could please,
 How often have I loiter'd o'er thy green,
 Where humble happiness endear'd each scene!
 How often have I paused on every charm,
 The shelter'd cot, the cultivated farm,
 The never-failing brook, the busy mill,
 The decent church that topp'd the neighboring hill,
 The hawthorn bush, with seats beneath the shade,
 For talking age and whispering lovers made!

ANALYSIS.—1. Give the grammatical construction of *Auburn* and *village*.

2. *health and plenty cheer'd*. What figure?
3. *smiling Spring*. What figure?
4. *parting Summer's lingering blooms*, etc. What figure?
5. Meaning and construction of *bowers* in this line?
What figure in the line?
- 7, 8. Name the modifiers of *loiter'd*.
- 9-14. Name the modifiers of *have paused*.
9. What words in apposition with *charm*?
10. Meaning of *cot*?
12. Meaning of *decent*?
13. Name modifiers of *seats*.
14. *talking age*. What figure?

How often have I bless'd the coming day,15
 When toil remitting lent its turn to play,
 And all the village train, from labor free,
 Led up their sports beneath the spreading tree,
 While many a pastime circled in the shade,
 The young contending as the old survey'd ;20
 And many a gambol frolick'd o'er the ground,
 And sleights of art and feats of strength went round ;
 And still as each repeated pleasure tired,
 Succeeding sports the mirthful band inspired ;
 The dancing pair that simply sought renown,25
 By holding out, to tire each other down ;
 The swain mistrustless of his smutted face,
 While secret laughter titter'd round the place ;
 The bashful virgin's sidelong looks of love,
 The matron's glance that would those looks reprove.30
 These were thy charms, sweet village ! sports like these,
 With sweet succession, taught e'en toil to please ;
 These round thy bowers their cheerful influence shed ;
 These were thy charms,—but all these charms are fled !
 Sweet smiling village, loveliest of the lawn,35
 Thy sports are fled, and all thy charms withdrawn.

NOTES.—16. *toil remitting, toil ceasing.* 19. *circled, went round.*
 20. *survey'd, looked on.*

- ANALYSIS.—16. *lent its turn to play.* Meaning ?
 17. Meaning of *all the village train* ? What figure ?
 21. *many a gambol frolick'd.* Explain.
 22. Meaning of *went round* ?
 23. Dispose of *still.* Name the object of *tired.*
 25. What does the word *simply* modify ?
 26. *holding out.* Give grammatical construction.
 27. Give the meaning of *mistrustless* and *smutted.*
 29. Meaning of *sidelong* ?
 32. *e'en toil.* Dispose of *e'en.* (See Raub's *Grammar*, p. 208, note 1.)
 33. Write this line in prose order.
 34. *are fled.* Give the modern form.
 35. *smiling village.* What figure ?
 36. *withdrawn.* Explain.

Amidst thy bowers the tyrant's hand is seen,
 And desolation saddens all thy green :
 One only master grasps the whole domain,
 And half a tillage stints thy smiling plain.
 No more thy glassy brook reflects the day,
 But, choked with sedges, works its weary way.
 Along thy glades, a solitary guest,
 The hollow-sounding bittern guards its nest ;
 Amidst thy desert-walks the lapwing flies,
 And tires their echoes with unvaried cries ;
 Sunk are thy bowers in shapeless ruin all ;
 And the long grass o'ertops the mouldering wall ;
 And trembling, shrinking from the spoiler's hand,
 Far, far away, thy children leave the land.
 Ill fares the land, to hastening ills a prey,
 Where wealth accumulates and men decay :
 Princes and lords may flourish or may fade
 (A breath can make them, as a breath has made) ;
 But a bold peasantry, their country's pride,
 When once destroy'd, can never be supplied.

40

45

50

55

NOTES.— 39. one only, one single or sole. 40. stints, etc., deprives of fruit- fulness.	45. desert, deserted. 49. the spoiler's hand. This re- fers to the oppression of the extensive landholders.
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- ANALYSIS.—**38. *desolation saddens . . . green.* What figure ?
40. Dispose of *half a*.
- 41, 42. Explain the meaning of these lines.
- 43, 44. Meaning of *bittern*? Give grammatical construction of *guest* and *bittern*.
47. Rewrite in prose order.
48. *o'ertops*. Explain the use of the apostrophe.
51. Parse *ill* and *ills*.
52. Meaning of *decay* here? Rewrite the line in prose.
- 53–56: Explain these lines. Is *may fade* literal or figurative?
54. Point out the figure in the line.
55. Meaning of *a bold peasantry*?

A time there was, ere England's griefs began,
 When every rood of ground maintain'd its man :
 For him light Labor spread her wholesome store,
 Just gave what life required, but gave no more ;
 His best companions, innocence and health ;
 And his best riches, ignorance of wealth.

60

But times are alter'd : Trade's unfeeling train
 Usurp the land, and dispossess the swain.

Along the lawn where scatter'd hamlets rose,
 Unwieldy wealth and cumbrous pomp repose,
 And every want to luxury allied,
 And every pang that folly pays to pride.

65

Those gentle hours that Plenty bade to bloom ;
 Those calm desires that ask'd but little room ;
 Those healthful sports that graced the peaceful scene,
 Lived in each look, and brighten'd all the green,—
 These, far departing, seek a kinder shore ;
 And rural mirth and manners are no more.

70

Sweet Auburn, parent of the blissful hour !
 Thy glades forlorn confess the tyrant's power.
 Here as I take my solitary rounds
 Amidst thy tangling walks and ruin'd grounds,

75

Norris.—58. maintain'd, sup-
 ported.

65. lawn, plain.

76. confess, show.

76. the tyrant's power. This
 also refers to the oppres-
 sion of the extensive land-
 holders.

ANALYSIS.—57. Dispose of *there* and *ere*.

59. *light Labor*, etc. What figure ?

60. *Just gave*, etc. Should this not be *gave just*, etc. ?

61, 62. Supply the ellipsis.

63. *are alter'd*. Give present form.

63, 64. What figure in these lines ?

66. What figure in this line ?

67, 68. Dispose of *want* and *pang*.

69. *Plenty bade*. What figure ?

69-71. Give construction of *hours*, *desires*, *sports*.

76. *glades forlorn*. Dispose of *forlorn*.

77. What does *Here* modify ?

Give the meaning of *take my solitary rounds*.

- And, many a year elapsed, return to view
 Where once the cottage stood, the hawthorn grew, 80
 Remembrance wakes with all her busy train,
 Swells at my breast, and turns the past to pain.
 In all my wanderings round this world of care,
 In all my griefs—and God has given my share—
 I still had hopes, my latest hours to crown, 85
 Amidst these humble bowers to lay me down;
 To husband out life's taper at the close,
 And keep the flame from wasting by repose;
 I still had hopes, for pride attends us still,
 Amidst the swains to show my book-learn'd skill, 90
 Around my fire an evening group to draw,
 And tell of all I felt, and all I saw;
 And, as a hare whom hounds and horns pursue,
 Pants to the place from whence at first he flew,
 I still had hopes, my long vexations past, 95
 Here to return,—and die at home at last.
 O blest retirement, friend to life's decline,
 Retreats from care, that never must be mine!
 How blest is he who crowns, in shades like these,
 A youth of labor with an age of ease; 100
 Who quits a world where strong temptations try,
 And, since 'tis hard to combat, learns to fly!
 • For him no wretches, born to work and weep,
 Explore the mine or tempt the dangerous deep;

ANALYSIS.—79. Dispose of *elapsed*.

81. *Remembrance . . . train.* Explain the line and give the figure.

87. *To husband out life's taper.* What figure?

90. Transpose this line.

92. Dispose of *tell*.

93, 94. Criticise these lines according to modern usage

95, 96. These two lines seem to express what has before been expressed in lines 83–88.

97. *O blest retirement.* What figure?

98. *must.* Would the word *can* express the meaning *here*?

99. *who crowns*, etc. What figures?

101, 102. Explain these lines.

103. To what does *him* refer?

Nor surly porter stands in guilty state,
 To spurn imploring famine from the gate:
 But on he moves to meet his latter end,
 Angels around befriending Virtue's friend;
 Sinks to the grave with unperceived decay,
 While resignation gently slopes the way;
 And, all his prospects brightening to the last,
 His Heaven commences ere the world be past.

104

Sweet was the sound, when oft, at evening's close,

Up yonder hill the village murmur rose;

There, as I pass'd with careless steps and slow,

110

The mingling notes came soften'd from below:

The swain responsive as the milkmaid sung,

The sober herd that low'd to meet their young,

The noisy geese that gabble d o'er the pool,

The playful children just let loose from school,

115

The watch-dog's voice that bay'd the whispering wind,

And the loud laugh that spoke the vacant mind,—

These all in sweet confusion sought the shade,

And fill'd each pause the nightingale had made.

But now the sounds of population fail;

120

No cheerful murmurs fluctuate in the gale;

125

NOTES.—121. bay'd, barked at.	confusion as night ap-
122. that spoke, etc., that in-	proached.
dicated, etc.	124. each pause, etc., each in-
123. sweet confusion....shade;	termmission in the night-
that is, were all heard in	ingale's song.

ANALYSIS.—104. Give the meaning of the line.

106. *imploring famine*. What figure? Explain the line.

107. What does the line mean?

110. *resignation . . . slopes*. What figure?

112. Dispose of *ere*, and explain the line.

113, 114. Rewrite the lines in prose order.

115. What is the meaning of *careless* as used here?

116. Dispose of *below*.

118. *sober herd*. What figure?

125. *sounds of population fail*. Explain.

126. *fluctuate in the gale*. What is the meaning?

No busy steps the grass-grown footway tread;
 For all the blooming flush of life is fled,—
 All but yon widow'd, solitary thing
 That feebly bends beside the plashy spring:
 She, wretched matron; forced in age, for bread,
 To strip the brook with mantling cresses spread,
 To pick her wintry fagot from the thorn,
 To seek her nightly shed, and weep till morn,—
 She only left of all the harmless train,
 The sad historian of the pensive plain!

138

Near yonder copse, where once the garden smiled,
 And still where many a garden-flower grows wild,—
 There, where a few torn shrubs the place disclose,
 The village preacher's modest mansion rose.
 A man he was to all the country dear,
 And passing rich with forty pounds a year.
 Remote from towns he ran his godly race,
 Nor e'er had changed, nor wished to change, his place
 Unpracticed he to fawn, or seek for power.
 By doctrines fashion'd to the varying hour;

140

145

NOTES.—137. *copse*, woods of small growth; brush. | 142. *passing*, moderately. | 147. far other, far higher.

ANALYSIS.—128. Give the meaning of *blooming . . . is fled*. Modernize. What figure in the line?

129. Dispose of *but*.

131. *for bread*. Show what it modifies.

134. For what is the word *morn* a substitute? What figure of orthography?

131–135. Dispose of the word *she* in each line.

136. Dispose of the word *historian*.

137. What figure in the line?

140. *mansion*. What does the word mean here?

142. Parse the word *passing*.

143. *he ran his godly race*. What figure?

144. Explain the line.

145. Give the meaning of *fawn* here.

146. *fashion'd to*. Explain.

Far other aims his heart had learn'd to prize,—
 More bent to raise the wretched than to rise.
 His house was known to all the vagrant train :
 He chid their wanderings, but relieved their pain. 156
 The long-remember'd beggar was his guest,
 Whose beard, descending, swept his aged breast ;
 The ruin'd spendthrift, now no longer proud,
 Claimed kindred there, and had his claims allow'd ;
 The broken soldier, kindly bade to stay, 155
 Sat by his fire, and talk'd the night away,
 Wept o'er his wounds, or, tales of sorrow done,
 Shoulder'd his crutch and show'd how fields were won.
 Pleased with his guests, the good man learn'd to glow,
 And quite forgot their vices in their woe : 160
 Careless their merits or their faults to scan,
 His pity gave ere charity began.

Thus to relieve the wretched was his pride ;
 And e'en his failings lean'd to virtue's side.
 But in his duty, prompt at every call, 165
 He watch'd and wept, he pray'd and felt, for all ;
 And, as a bird each fond endearment tries
 To tempt its new-fledged offspring to the skies,
 He tried each art, reproved each dull delay,
 Allured to brighter worlds, and led the way. 170

Beside the bed where parting life was laid,
 And sorrow, guilt, and pain, by turns dismay'd,

NOTES.—149. vagrant train, trav- | 159. learn'd to glow, became
 eling vagrants, tramps. | animated.

- ANALYSIS.—148. What does the line modify ?
 155. Meaning of *broken soldier* ?
 158. *show'd how fields were won*. What figure ?
 162. Dispose of the word *ere*.
 163. What is the predicate of this sentence ?
 164. Dispose of the word *e'en*.
 167. *as a bird*, etc. What figure ?
 167-170. Analyze this sentence.

The reverend champion stood. At his control,
Despair and anguish fled the struggling soul;
Comfort came down the trembling wretch to raise,
And his last faltering accents whisper'd praise.

175

At church, with meek and unaffected grace,
His looks adorn'd the venerable place;
Truth from his lips prevail'd with double sway,
And fools, who came to scoff, remain'd to pray.

The service past, around the pious man,
With steady zeal, each honest rustic ran;
E'en children follow'd with endearing wile,
And pluck'd his gown, to share the good man's smile.

His ready smile a parent's warmth express'd,
Their welfare pleased him, and their cares distress'd;
To them his heart, his love, his griefs were given,
But all his serious thoughts had rest in Heaven.

As some tall cliff that lifts its awful form,
Swells from the vale, and midway leaves the storm,
Though round its breast the rolling clouds are spread,
Eternal sunshine settles on its head.

180

Beside yon straggling fence that skirts the way,
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school:

A man severe he was, and stern to view,
I knew him well, and every truant knew;
Well had the boding tremblers learn'd to trace
The day's disasters in his morning face;

Full well they laugh'd with counterfeited glee
At all his jokes, for many a joke had he;

185

190

195

200

ANALYSIS.—173. reverend champion stood. What figure?

174. Despair and anguish fled. What figure?

175. What figure in the line?

176. accents whisper'd. What figure?

183. The meaning of *wife*?

189. as some tall cliff, etc. What figures?

194. What is the meaning of *furze*?

199, 200. Explain the line. What figure?

201. Dispose of the expression of *full well*.

Full well the busy whisper circling round
 Convey'd the dismal tidings when he frown'd :
 Yet he was kind, or, if severe in aught,
 The love he bore to learning was in fault ;
 The village all declared how much he knew,
 'Twas certain he could write, and cipher too ;
 Lands he could measure, terms and tides presage,
 And e'en the story ran that he could gauge :
 In arguing, too, the parson own'd his skill,
 For, e'en though vanquish'd, he could argue still ;
 While words of learnèd length and thundering sound
 Amazed the gazing rustics ranged around,
 And still they gazed, and still the wonder grew,
 That one small head could carry all he knew.

But past is all his fame. The very spot
 Where many a time he triumph'd is forgot.
 Near yonder thorn, that lifts its head on high,
 Where once the sign-post caught the passing eye,
 Low lies that house where nut-brown draughts inspired,
 Where gray-beard mirth and smiling toil retired ;
 Where village statesmen talk'd with looks profound,
 And news much older than their ale went round.
 Imagination fondly stoops to trace
 The parlor-splendors of that festive place,—
 The whitewash'd wall ; the nicely-sanded floor ;
 The varnish'd clock that click'd behind the door ;
 The chest, contrived a double debt to pay,—
 A bed by night, a chest of drawers by day ;

NOTES.—219. thorn, hawthorn tree. 221. nut - brown draughts of ale.

- ANALYSIS.—207. What is the object of *declared*?
 208. Analyze the line.
 209. Meaning of *presage*? Also of *terms and tides*?
 210, 212. Dispose of the word *e'en*.
 215. *wonder grew*, etc. What figure?
 217. Give the grammatical construction of *But*.

The pictures placed for ornament and use;
 The twelve good rules; the royal game of goose;
 The hearth, except when winter chill'd the day,
 With aspen-boughs and flowers and fennel gay;
 While broken tea-cups, wisely kept for show, 235
 Ranged o'er the chimney, glisten'd in a row.

II.

Vain, transitory splendors! could not all
 Reprieve the tottering mansion from its fall?
 Obscure it sinks; nor shall it more impart
 An hour's importance to the poor man's heart: 240
 Thither no more the peasant shall repair
 To sweet oblivion of his daily care;
 No more the farmer's news, the barber's tale,
 No more the woodman's ballad, shall prevail;
 No more the smith his dusky brow shall clear, 245
 Relax his ponderous strength, and lean to hear;
 The host himself no longer shall be found
 Careful to see the mantling bliss go round;
 Nor the coy maid, half willing to be press'd,
 Shall kiss the cup to pass it to the rest. 250

Yes! let the rich deride, the proud disdain,
 These simple blessings of the lowly train:
 To me more dear, congenial to my heart,
 One native charm, than all the gloss of art.
 Spontaneous joys where Nature has its play, 255
 The soul adopts, and owns their first-born sway;

NOTES.—232. The twelve good
rules were—

1. Urge no healths (health-drinkings)
2. Profane no divine ordinances.
3. Touch no state matters.
4. Reveal no secrets.
5. Pick no quarrels.

6. Make no comparisons.

7. Maintain no ill opinions.

8. Keep no bad company.

9. Encourage no vice.

10. Make no long meals.

11. Repeat no grievances.

12. Lay no wagers.

236. o'er the chimney, over the
fireplace.

Lightly they frolic o'er the vacant mind,
Unenvied, unmolested, unconfin'd:
But the long pomp, the midnight masquerade,
With all the freaks of wanton wealth array'd,—
In these, ere triflers half their wish obtain,
The toiling pleasure sickens into pain ;
And, e'en while Fashion's brightest arts decoy,
The heart distrusting asks if this be joy.

264

Ye friends to truth, ye statesmen who survey
The rich man's joys increase, the poor's decay !
'Tis yours to judge how wide the limits stand
Between a splendid and a happy land.

265

Proud swells the tide with loads of freighted ore,
And shouting Folly hails them from her shore ;
Hoards e'en beyond the miser's wish abound ;
And rich men flock from all the world around.
Yet count our gains. This wealth is but a name
That leaves our useful products still the same.

270

Not so the loss. The man of wealth and pride
Takes up a space that many poor supplied :
Space for his lake, his park's extended bounds,
Space for his horses, equipage, and hounds :
The robe that wraps his limbs in silken sloth

275

Has robb'd the neighboring fields of half their growth ;
His seat, where solitary sports are seen,
Indignant spurns the cottage from the green :
Around the world each needful product flies,
For all the luxuries the world supplies.

280

While thus the land adorn'd for pleasure, all
In barren splendor feebly waits the fall.

285

As some fair female unadorn'd and plain,
Secure to please while youth confirms her reign,
Slights every borrow'd charm that dress supplies,
Nor shared with art the triumph of her eyes ;
But when those charms are past, for charms are frail,
When time advances, and when lovers fail,
She then shines forth, solicitous to bless,
In all the glaring impotence of dress.

290

- Thus fares the land by luxury betray'd ; 295
 In nature's simplest charms at first array'd,
 But verging to decline, its splendors rise,
 Its vistas strike, its palaces surprise ;
 While, scourged by famine from the smiling land,
 The mournful peasant leads his humble band ; 300
 And while he sinks, without one arm to save,
 The country blooms,—a garden and a grave.
 Where, then, ah ! where shall poverty reside,
 To 'scape the pressure of contiguous pride ?
 If to some common's fenceless limits stray'd 305
 He drives his flock to pick the scanty blade,
 Those fenceless fields the sons of wealth divide,
 And e'en the bare-worn common is denied.
 If to the city sped, what waits him there ?
 To see profusion that he must not share ; 310
 To see ten thousand baneful arts combined
 To pamper luxury and thin mankind ;
 To see each joy the sons of Pleasure know
 Extorted from his fellow-creatures' woe.
 Here while the courtier glitters in brocade, 315
 There the pale artist plies the sickly trade ;
 Here while the proud their long-drawn pomps display,
 There the black gibbet glooms beside the way ;
 The dome where Pleasure holds her midnight reign,
 Here, richly deck'd, admits the gorgeous train ; 320
 Tumultuous grandeur crowds the blazing square,
 The rattling chariots clash, the torches glare.
 Sure scenes like these no troubles e'er annoy ;
 Sure these denote one universal joy !
 Are these thy serious thoughts ? Ah ! turn thine eyes 325
 Where the poor, houseless, shivering female lies.
 She once, perhaps, in village plenty bless'd,
 Has wept at tales of innocence distress'd :
 Her modest looks the cottage might adorn,
 Sweet as the primrose peeps beneath the thorn ; 330

Now lost to all, her friends, her virtue, fled,
 Near her betrayer's door she lays her head,
 And pinch'd with cold, and shrinking from the shower,
 With heavy heart deplores that luckless hour
 When idly first, ambitious of the town,
 She left her wheel, and robes of country brown.

335

Do thine, sweet Auburn ! thine, the loveliest train,—
 Do thy fair tribes participate her pain ?
 E'en now, perhaps, by cold and hunger led,
 At proud men's doors they ask a little bread.

340

Ah, no ! to distant climes, a dreary scene,
 Where half the convex world intrudes between,
 Through torrid tracks with fainting steps they go,
 Where wild Altama murmurs to their woe.
 Far different there from all that charm'd before,
 The various terrors of that horrid shore,—
 Those blazing suns that dart a downward ray,
 And fiercely shed intolerable day ;
 Those matted woods where birds forget to sing,

345

But silent bats in drowsy clusters cling ;
 Those poisonous fields with rank luxuriance crown'd,
 Where the dark scorpion gathers death around ;
 Where at each step the stranger fears to wake
 The rattling terrors of the vengeful snake ;
 Where crouching tigers wait their hapless prey,
 And savage men more murderous still than they ;
 While oft in whirls the mad tornado flies,
 Mingling the ravaged landscape with the skies.
 Far different these from every former scene,—
 The cooling brook, the grassy-vested green,
 The breezy covert of the warbling grove,
 That only shelter'd thefts of harmless love.

350

Good Heaven ! what sorrows gloom'd that parting day
 That call'd them from their native walks away ;
 When the poor exiles, every pleasure past,
 Hung round the bowers, and fondly look'd their last,

355

360

365

NOTE.—344. Altama, the Alta-maha River in Georgia, one

of the boundaries of Ogle-thorpe's grant of land.

- And took a long farewell, and wish'd in vain
For seats like these beyond the western main ;
And, shuddering still to face the distant deep,
Return'd and wept, and still return'd to weep. 368
- The good old sire was first prepared to go
To new-found worlds, and wept for others' woe ;
But, for himself, in conscious virtue brave,
He only wish'd for worlds beyond the grave. 370
- His lovely daughter, lovelier in her tears,
The fond companion of his helpless years,
Silent went next, neglectful of her charms,
And left a lover's for her father's arms. 375
- With louder plaints the mother spoke her woes,
And bless'd the cot where every pleasure rose ;
And kiss'd her thoughtless babes with many a tear,
And clasp'd them close, in sorrow doubly dear ;
Whilst her fond husband strove to lend relief
In all the silent manliness of grief. 380
- O luxury ! thou curst by Heaven's decree,
How ill exchanged are things like these for thee !
How do thy potions, with insidious joy,
Diffuse their pleasures only to destroy !
Kingdoms by thee, to sickly greatness grown,
Boast of a florid vigor not their own. 385
- At every draught more large and large they grow,
A bloated mass, of rank unwieldy woe ;
Till, sapp'd their strength, and every part unsound,
Down, down they sink, and spread a ruin round. 390
- E'en now the devastation is begun,
And half the business of destruction done ;
E'en now, methinks, as pondering here I stand,
I see the rural virtues leave the land.
Down where yon anchoring vessel spreads the sail,
That idly waiting flaps with every gale, 395
- Downward they move, a melancholy band,
Pass from the shore, and darken all the strand. 400

NOTES.—368. seats, sites, loca-
tions.

368. main, sea.
402. strand, beach.

Contented toil, and hospitable care,
 And kind connubial tenderness, are there ;
 And piety with wishes placed above,
 And steady loyalty, and faithful love. 405

And thou, sweet Poetry, thou loveliest maid,
 Still first to fly where sensual joys invade ;
 Unfit in these degenerate times of shame
 To catch the heart, or strike for honest fame ; 410

Dear charming nymph, neglected and decried,
 My shame in crowds, my solitary pride ;
 Thou source of all my bliss and all my woe,
 Thou found'st me poor at first, and keep'st me so ;

Thou guide, by which the noble arts excel ; 415

Thou nurse of every virtue,—fare thee well !
 Farewell ! and, oh ! where'er thy voice be tried,
 On Torno's cliffs, or Pambamarca's side,
 Whether where equinoctial fervors glow,

Or Winter wraps the polar world in snow, 420

Still let thy voice, prevailing over time,
 Redress the rigors of the inclement clime ;
 Aid slighted Truth with thy persuasive strain ;
 Teach erring man to spurn the rage of gain ;

Teach him that states of native strength possess'd, 425

Though very poor, may still be very bless'd ;
 That Trade's proud empire hastes to swift decay,
 As Ocean sweeps the labor'd mole away ;
 While self-dependent power can Time defy,

As rocks resist the billows and the sky. 430

Notes.—418. **Torno's cliffs.** This probably refers to the cliffs around Lake Torno in Sweden.

418. **Pambamarca's side.** Pambamarca is a mountain near Quito, South America.

12. WILLIAM COWPER,

1731-1800.

WILLIAM COWPER, whom Southey speaks of as the "most popular poet of his generation, and the best of English letter-writers," was the son of the Rev. Dr. John Cowper, chaplain to George II., and grandson of Judge Spencer Cowper. His mother also was allied to some of the noblest families in England, and descended by four different lines from King Henry III. Dr. Cowper at the time of William's birth—which took place on the 15th of November, 1731—was also rector of Great Berkhamstead, in Hertfordshire.

Cowper's mother died when he was but six years of age, and he was soon thereafter taken to a boarding-school, where he was not only homesick and lonely, but compelled to suffer from the tyranny of one of his schoolfellows much older than himself, who cruelly crushed his spirit with rough blows and continual persecution. It was here that the foundation was laid for that morbid sensitiveness and dislike for schools of all kinds which characterized him through life. At the age of eight he was taken from school, and placed for two years in the care of an oculist for treatment of his eyes. At the age of ten he was placed in Westminster School, where he remained seven years.

He was placed in an attorney's office at eighteen, and here for three years he and a fellow-student, who afterward became Lord Chancellor Thurlow, enjoyed themselves in pretending to study English law. This experience was one of the few bright spots in the poet's

life. Cowper, who was called to the bar in 1754, lived for some time an agreeable but idle life, spending an hour now and then in writing a little for the serials of the day.

In 1763 a clerkship in the House of Lords was offered to him, but his shrinking nature forbade his accepting the post. Another position was substituted, that of clerk of the journals of the House of Lords. But he was required to pass an examination for this position, and in the effort to prepare himself his mind gave way and he tried to kill himself. A deep religious melancholy took possession of him, and for a year and a half he remained an inmate of an asylum at St. Albans. Three times subsequently his malady returned.

In 1766 he became a member of Rev. Mr. Unwin's family, residing at Huntingdon; and this proved to be the great blessing of his life. Cowper in one of his letters says of Mrs. Unwin, who became a widow in 1767, "Her behavior to me has always been that of a mother to her son." In 1773, Cowper became insane the second time, and for more than three years his terrible malady held possession of him. When he recovered he resorted to gardening, the rearing of hares, and the writing of poetry as recreation. The last of these fortunately became a permanent enjoyment. His first published poems appeared in 1782. *The Task*, by which he is best known, was published in 1785, but previous to this the comic ballad of *John Gilpin*, written for the amusement of a few friends, had made all England merry with its humor.

From 1776 to 1794, Cowper's mind was clear, except for a space of six months, and it was during these eighteen years that most of his poems were written. His verses *On the Receipt of my Mother's Picture* are among the most touching in the language.

In 1791 he published a translation of Homer, but it was no improvement on the productions of his predecessors in this line. Toward the close of his unfortunate life his malady again settled on him, and he was gloomy and dejected almost constantly to the time of his death. In 1794 a pension of three hundred pounds was granted to him by the Crown. In 1796 his good friend Mrs. Unwin died. Cowper lingered almost four years longer, dying on the 25th of April, 1800.

CRITICISM · BY CAMPBELL.

THE nature of Cowper's works makes us peculiarly identify the poet and the man in perusing them. As an individual he was retired and weaned from the vanities of the world, and as an original writer he left the ambitious and luxuriant subjects of fiction for those of real life and simple Nature, and for the development of his own earnest feelings in behalf of moral and religious truth. His language has such a masculine, idiomatic strength, and his manner, whether he rises into grace or falls into negligence, has so much plain and familiar freedom, that we read no poetry with a deeper conviction of its sentiments having come from the author's heart, and of the enthusiasm, in whatever he describes, having been unfeigned and unexaggerated.

ON THE RECEIPT OF MY MOTHER'S PICTURE.

NOTE.—These tender lines were written by Cowper in 1790, ten years before his death, on the receipt of his mother's picture, sent to him by his cousin, Ann Bodham. Though his mother had died fifty-three years before, he claimed to be an "ocular witness" to the fidelity of the picture.

Oh that those lips had language! Life has passed
With me but roughly since I heard thee last;

ANALYSIS.—2. Dispose of the words *but roughly*.

Those lips are thine—thine own sweet smile I see,
 The same that oft in childhood solaced me;
 Voice only fails, else how distinct they say,

5

'Grieve not, my child; chase all thy fears away!"

The meek intelligence of those dear eyes

(Blest be the art that can immortalize!

The art that baffles Time's tyrannic claim

To quench it) here shines on me still the same.

10

Faithful remembrancer of one so dear,

O welcome guest, though unexpected here!

Who bidd'st me honor with an artless song,

Affectionate, a mother lost so long.

I will obey—not willingly alone,

15

But gladly, as the precept were her own;

And, while that face renews my filial grief,

Fancy shall weave a charm for my relief,

Shall steep me in Elysian revery,

A momentary dream that thou art she.

20

My mother! when I learned that thou wast dead,

Say, wast thou conscious of the tears I shed?

Hovered thy spirit o'er thy sorrowing son,

Wretch even then, life's journey just begun?

Perhaps thou gav'st me, though unfelt, a kiss;

25

ANALYSIS.—3. Give the case of *thine*.

5. Why *only*, instead of *alone*? Meaning of *else*?
 Dispose of *distinct*.

7. *meek intelligence*. What figure?

8. What *art* is meant?

9. *Time's tyrannic*, etc. What figure?

12 *welcome guest*. What figure?

16 Give the construction of *were*.

18. *Fancy shall weave*. What figure?

19. The meaning of *Elysian revery*?

21 *My mother!* What figure? Grammatical construction of
mother?

22. Grammatical construction of *Say*?

24. Dispose of *even*, *then*, and *begun*.

25. Give the grammatical construction of *unfelt*.

Perhaps a tear, if souls can weep in bliss:
 Ah, that maternal smile! it answers, Yes.
 I heard the bell tolled on thy burial day,
 I saw the hearse that bore thee slow away,
 And, turning from my nursery window, drew
 A long, long sigh and wept a last adieu!
 But was it such? It was. Where thou art gone,
 Adieus and farewells are a sound unknown.
 May I but meet thee on that peaceful shore,
 The parting word shall pass my lips no more!
 Thy maidens, grieved themselves at my concern,
 Oft gave me promise of thy quick return:
 What ardently I wished I long believed,
 And, disappointed still, was still deceived;
 By expectation every day beguiled,
 Dupe of to-morrow, even from a child!
 Thus many a sad to-morrow came and went,
 Till, all my stock of infant sorrow spent,
 I learned, at last, submission to my lot,
 But, though I less deplored thee, ne'er forgot.
 Where once we dwelt, our name is heard no more.
 Children not thine have trod my nursery-floor:
 And where the gardener Robin day by day
 Drew me to school along the public way,

ANALYSIS.—26. Give the grammatical construction of *tear*. What figure in the line?

29. Dispose of the word *slow*. Explain how the use of the word *slow* becomes allowable here.
32. Dispose of the word *such*. What word should be used instead of *where* in prose form?
34. Grammatical construction of *but*?
35. *shall pass my lips*, etc. What figure?
39. *disappointed*. Give grammatical construction.
- 40, 41. Arrange in prose order. Dispose of the word *Dupe*.
42. *sad to-morrow came*. What figure?
43. Grammatical construction of *spent*?
45. Explain the use of the apostrophe in *ne'er*. What is the subject of *forgot*?

Delighted with my bauble coach, and wrapped
In scarlet mantle warm, and velvet-capped,
'Tis now become a history little known,
That once we called the pastoral house our own.
Short-lived possession! but the record fair
That memory keeps of all thy kindness there
Still outlives many a storm that has effaced
A thousand other themes less deeply traced.
Thy nightly visits to my chamber made,
That thou mightst know me safe and warmly laid;
Thy morning bounties ere I left my home,
The biscuit or confectionery plum.
The fragrant waters on my cheeks bestowed,
By thy own hand, till fresh they shone and glowed,—
All this, and, more endearing still than all,
Thy constant flow of love, that knew no fall,
Ne'er roughened by those cataracts and breaks,
That humor interposed too often makes;
All this still legible in memory's page,
And still to be so to my latest age,
Adds joy to duty, makes me glad to pay
Such honors to thee as my numbers may;

ANALYSIS.—50. Trace the etymology of *bauble*. Show how the word is allied to *babe*.

51. *scarlet manile* warm. Notice the order of the words.
 52. 'Tis now become, etc. Write in prose form.
 - 52, 53. Analyze these lines.
 - 54-57. Give the meaning of these lines.
 55. *memory keeps*. What figure? Dispose of *there*.
 - 56, 57. Point out the figure.
 59. *warmly*. Is this grammatically correct?
 64. *All this*. To what do the words refer?
 65. *flow of love*. What figure?
 - 66, 67. What figures in these lines? Meaning of the word *humor* here?
 68. *legible in memory's page*. What figure?
 69. Grammatical construction of *so*?
 71. To what does *numbers* here refer?

Perhaps a frail memorial, but sincere,
Not scorned in heaven, though little noticed here.
 Could Time, his flight reversed, restore the hours
When, playing with thy vesture's tissued flowers, 75
The violet, the pink, and jessamine;
I pricked them into paper with a pin
(And thou wast happier than myself the while;
Wouldst softly speak, and stroke my head and smile),—
 Could those few pleasant days again appear,
Might one wish bring them, would I wish them here? 80
I would not trust my heart—the dear delight
Seems so to be desired, perhaps I might.
But no! what here we call our life is such,
So little to be loved, and thou so much, 85
That I should ill requite thee to constrain
Thy unbound spirit into bonds again.
 Thou, as a gallant bark from Albion's coast
(The storms all weathered and the ocean crossed)
Shoots into port at some well-havened isle 90
Where spices breathe, and brighter seasons smile,

NOTES.—75–81. It is related of Cowper that when a little child he often stood at his mother's knee and played with the flowers in her dress, frequently pricking pictures of them into paper with a pin.

88. Albion, England. Named Albion from the white chalk cliffs on its coast. (Latin, *albus*, white).

- ANALYSIS.**—72. Supply ellipsis, and dispose of the word *memorial*. What are the modifiers of *memorial*?
74. What figure in the line?
- 74–81. What is the principal clause in these lines? Write the lines in prose order.
76. Grammatical construction of *while*?
83. *Seems to be desired*. Grammatical construction?
85. Dispose of *So little to be loved*; also *so much*.
- 86, 87. *to constrain . . . again*. Explain.
88. What figure in the line?
91. *spices breathe . . . seasons smile*. What figures?

There sits quiescent on the floods, that show
 Her beauteous form reflected clear below,
 While airs impregnated with incense play
 Around her, fanning light her streamers gay,— 95
 So thou, with sails how swift! hast reached the shore,
 "Where tempests never beat, nor billows roar;"
 And thy loved consort on the dangerous tide
 Of life long since has anchored by thy side.
 But me, scarce hoping to attain that rest, 100
 Always from port withheld, always distressed—
 The howling blasts drive devious, tempest-tossed,
 Sails ripped, seams opening wide, and compass lost,
 And day by day some current's thwarting force
 Sets me more distant from a prosperous course. 105
 But oh! the thought that thou art safe, and he,
 That thought is joy, arrive what may to me.
 My boast is not that I deduce my birth
 From loins enthroned and rulers of the earth;

NOTE.—109, 110. These lines refer to Cowper's descent | from distinguished ancestry.

- ANALYSIS.**—94. *airs play around.* What figure?
 95. Parse *light*.
 96. *sails how swift.* What figure?
 97. Point out and name the figures in the line.
 98, 99. Name the figures.
 100. *But me*, "but as for me." Dispose of *scarce*.
 100, 101. Dispose of *hoping* and *distressed*.
 102. What part of speech is *devious*?
 103. *wide* is here used as an attributive adjective after the particle *opening*. (See Raub's *Grammar*, p. 101, Remark 7.)
 103. *compass lost*. To what calamity in Cowper's life does this refer?
 104, 105. *distant* is here a factitive adjective. (See Raub's *Grammar*, p. 164, note 4.) What figure in the line?
 106. *and he*. Supply ellipsis.
 107. *arrive*. What term is commonly used? Give the mode of *arrive*.
 109. *loins enthroned*. What figure?

- But higher far my proud pretensions rise— 110
The son of parents passed into the skies.
And now, farewell! Time unrevoked has run
His wonted course; yet what I wished is done.
By contemplation's help, not sought in vain,
I seem to have lived my childhood o'er again; 115
To have renewed the joys that once were mine,
Without the sin of violating thine;
And, while the wings of fancy still are free,
And I can view this mimic show of thee,
Time has but half succeeded in his theft— 120
Thyself removed, thy power to soothe me left.

ANALYSIS.—110. Dispose of *far*.

113. Dispose of *what*.

114. *contemplation's help*. What figure?

116. Give grammatical construction of *mine*.

117. Give grammatical construction of *thine*.

118. What figures in the line?

119. *mimic show*. To what does this refer?

120. What is the force of *but*?

121. Give the grammatical construction of *removed*

13. ROBERT BURNS,

1759-1796.

ROBERT BURNS, often called the Shakespeare of Scotland, was born in the parish of Alloway, near Ayr, Scotland, on the 25th of January, 1759. His father was a poor farmer, who had built with his own hands the mud hut in which the great poet was born, and was therefore able to give his son but a meagre education. The school-days of Burns had ended before he reached the age of twelve, but he claims that even then he was "a critic in substantives, verbs, and participles." To this education was added "a fortnight's French" and a summer quarter at land-surveying, and the school-career of Burns was closed.

His help was needed on the little nursery-farm to which his father had removed, and here, it is said, he toiled like a galley-slave to support his parents and their household, yet improving every opportunity of acquiring knowledge from both men and books. Among the few books he possessed were the works of Addison, Pope, and Allan Ramsay, and these he read and re-read till by and by he was able to add Shenstone, Sterne, Thomson, and Mackenzie to his list of silent companions.

Nature, however, became his great school. From the birds and the wild flowers he conned his best lessons as he trudged behind the plow. A little mat of leaves and grass, tossed aside by his plowshare, exposed a small field-mouse, over which the saddened heart of the poet bubbled into song, and a daisy crushed in the spring-

time draws from him another strain no less beautiful and touching than the other.

But the farm could not be made to produce a living, and the poet determined to sail to Jamaica, with the hope of becoming steward on some sugar-plantation. In order to secure the needed funds, he had six hundred copies of his poems printed at Kilmarnock in 1786. These were distributed among a few booksellers, and so ready was the sale that the poet found himself the possessor of twenty guineas as his share of the profit. His passage was engaged for the first ship that left the Clyde, and every preparation was made for the start, when a letter from Dr. Blacklock of Edinburgh, himself a poet, to one of Burns's friends, commending the poems in such terms as the modest plowboy had not dared to hope for, changed the whole current of his life.

Giving his mother a portion of his twenty guineas, he started, almost penniless, to Edinburgh, without even a letter of introduction. But his book had preceded him, and he at once became the companion of both lords and literati, who listened with delight to his fresh and brilliant talk. A new edition of his poems was at once issued, on which he cleared nearly five hundred pounds. Burns joined in the conviviality which everywhere surrounded him, but, alas! the temptations which beckoned him on became his ruin. He soon fell a victim to intemperance, his money was spent, and he found himself deserted. His poverty compelled him to rent a little farm at Ellisland, near Dumfries, and, having married Jean Armour, to whom he had long been attached, he again became a farmer.

In 1793 a third edition of his poems was printed, in which first appeared his inimitable *Tam O'Shanter*. But Burns's life was almost spent; sickness, poverty, and debt made him despondent, and he at last became the

fated victim of intemperate habits, to which he was only too prone, and died at the age of thirty-seven, at Dumfries, on the 21st of July, 1796.

Burns is remembered chiefly by his *songs*, but in addition to the poems already mentioned he will always be praised for his *Cotter's Saturday Night*—a beautiful domestic picture, supposed to represent a home-scene at his father's cottage—the *Elegy on Captain Matthew Henderson*, and *The Jolly Beggars*. Among his masterpieces are *The Cotter's Saturday Night* and *Tam O'Shanter*.

CRITICISM BY THOMAS B. SHAW.

HIS works are singularly various and splendid; the greater part of them consists of songs, either completely original or recastings of such compositions of older date: in performing this difficult task of altering and improving existing lyrics, in which a beautiful thought was often buried under a load of mean and vulgar expression, Burns exhibits a most exquisite delicacy and purity of taste, and an admirable ear for harmony. His own songs vary in tone and subject through every changing mood, from the sternest patriotism and the most agonizing pathos to the broadest drollery: in all he is equally inimitable. Most of his finest works are written in his own Lowland dialect, and give a picture, at once familiar and ideal, of the feelings and sentiments of the peasant. It is the rustic heart, but glorified by passion, and elevated by a perpetual communing with Nature. But he has also exhibited perfect mastery when writing pure English, and many admirable productions might be cited in which he has clothed the loveliest thoughts in the purest language. Consequently, his genius was not obliged to depend upon the adventurous charm and prestige of a provincial dialect. There

never perhaps existed a mind more truly and intensely poetical than that of Burns. In his verses to a "Mountain Daisy," which he turned up with his plow, in his reflections on destroying, in the same way, the nest of a field-mouse, there is a vein of tenderness which no poet has ever surpassed. In the beautiful little poem "To Mary in Heaven," and in many other short lyrics, he has condensed the whole history of love—its tender fears, its joys, its frenzy, its agonies, and its yet sublimer resignation—into the space of a dozen lines. No poet ever seems so *sure* of himself; none goes more directly and more certainly to the point; none is more muscular in his expression, encumbering the thought with no useless drapery of words, and trusting always for effect to Nature, truth, and intensity of feeling. Consequently, no poet more abounds in those short and picture-like phrases which at once present the object almost to our senses, and which no reflection could either imitate or improve.

THE COTTER'S SATURDAY NIGHT.

NOTE.—This poem was written by Burns at the age of twenty-six. It was dedicated to his intimate friend Robert Aiken, a lawyer in the town of Ayr, Scotland. It will be noticed that part of the poem is written in the Ayrshire dialect and part in English. The poet employs the Spenserian stanza.

1. My loved, my honor'd, much-respected friend!
No mercenary bard his homage pays;
With honest pride I scorn each selfish end:
My dearest meed, a friend's esteem and praise:
-

NOTE.—4. *meed, reward.*

- ANALYSIS.—2. What is the meaning of *mercenary bard* here?
4. What verb is omitted in the line?

To you I sing, in simple Scottish lays,
 The lowly train in life's sequester'd scene;
 The native feelings strong, the guileless ways;
 What Aiken in a cottage would have been;
 Ah! though his worth unknown, far happier there, I ween.

2. November chill blaws loud wi' angry sugh; 10
 The shortening winter day is near a close;
 The miry beasts retreating frae the pleugh;
 The blackening trains o' crows to their repose;
 The toil-worn Cotter frae his labor goes,
 This night his weekly moil is at an end, 15
 Collects his spades, his mattocks, and his hoes,
 Hoping the morn in ease and rest to spend,
 And, weary, o'er the moor his course does hameward bend.
3. At length his lonely cot appears in view,
 Beneath the shelter of an aged tree; 20
 Th' expectant wee-things, toddlin', stacher through
 To meet their Dad, wi' flichterin' noise an' glee.

NOTES.—5. I sing. This refers to	12. pleugh, plow.
the habit of early poets, who sang their verses, usually for pay.	13. trains o' crows, trains of crows.
9. ween, deem.	15. moil, labor.
10. wi' angry sugh, with angry sough or moaning.	17. the morn, the morrow.
12. frae, from.	19. cot, cottage. 21. stacher, stagger. 22. flichterin', fluttering.

ANALYSIS.—6. Meaning of *lowly train*? Give the grammatical construction of *train*.

7. *native feelings strong*. Notice the order.
9. Rewrite the line in prose.
10. What part of speech is *loud*?
13. Supply ellipsis.
14. Give the meaning of *Cotter*.
16. What is the subject of *collects*?
17. What does the line modify?
18. Give the construction of *weary*.
21. *toddlin'*. Give the meaning.

His wee bit ingle, blinkin' bonnily,
 His clean hearth-stane, his thriftie wifie's smile,
 The lisping infant Prattling on his knee,
 Does a' his weary carking cares beguile,
 An' makes him quite forget his labor an' his toil.

25

4 Belyve the elder bairns come drappin' in,
 At service out amang the farmers roun':
 Some ca' the pleugh, some herd, some tentie rin
 A cannie errand to a neebor-toun.
 Their eldest hope, their Jenny, woman grown,
 In youthfu' bloom, love sparkling in her e'e,
 Comes hame, perhaps, to show a braw new gown,
 Or déposit her sair-won penny-fee
 To help her parents dear if they in hardship be.

30

5 Wi' joy unfeign'd brothers and sisters meet,
 An' each for other's welfare kindly speirs:
 The social hours, swift-wing'd, unnoticed fleet;
 Each tells the uncous that he sees or hears.
 The parents, partial, eye their hopeful years;
 Anticipation forward points the view:
 The mother, wi' her needle an' her shears,

35

NOTES.—23. ingle, fireplace.	31. cannie, careful or dexterous
blinkin', shining at intervals.	33. e'e, eye.
26. a', all.	34. braw, handsome.
carking, consuming.	35. sair-won, sorely or dearly
28. Belyve, by and by.	won.
bairns, children.	penny-fee, wages.
80. ca', call or drive.	38. speirs, inquires.
tentie rin, attentively run.	40. uncous, news.

ANALYSIS.—23–27. Is the sentence correct? Analyze it.

29. What does the line modify?

35. de'posit. The accent here is thrown to the first syllable to retain the metre. This was also the former pronunciation of the word

41. Parse *partial, eye their hopeful years.* What figure?

42. *Anticipation . . . points*, etc. What figure?

Gars auld claes look amaint as weel's the new;
The father mixes a' wi' admonition due.

45

6. Their master's and their mistress's command
The younkers a' are warnèd to obey;
An' mind their labors wi' an eydent hand;
An' ne'er, though out o' sight, to jauk or play:
"An', oh! be sure to fear the Lord alway,
An' mind your duty duly, morn an' night.
Lest in temptation's path ye gang astray,
Implore His counsel and assisting might:
They never sought in vain that sought the Lord aright."
50

7. But, hark; a rap comes gently to the door:
Jenny, wha kens the meaning o' the same,
Tells how a neebor-lad cam' o'er the moor
To do some errands, and convoy her hame.
The wily mother sees the conscious flame
Sparkle in Jenny's e'e and flush her cheek;
With heart-struck anxious care inquires his name;
While Jenny haflins is afraid to speak:
Weel pleased, the mother hears it's nae wild, worthless rake.
55
60

NOTES.—44. Gars auld claes,	56. wha, who.
makes old clothes.	58. convoy, accompany.
47. younkers, youngsters	59. wily, cautious.
48. eydent, diligent.	62. haflins, partly.
49. jauk, trifle.	63. nae, no.

-
- ANALYSIS.—44. *as weel's the new*. Explain.
 47. *warnèd*. Notice the pronunciation.
 50. Why *alway* instead of *always*?
 51. *duty*. What duty morn and night?
 50-54. Notice that these lines are a direct quotation.
 55. Dispose of the word *hark*.
 57. What is the object of *tells*?
 59. *conscious flame*. What figure?
 60. Grammatical construction of *Sparkle*?

8. Wi' kindly welcome, Jenny brings him ben;
A strappan youth, he takts the mother's eye:
Blythe Jenny sees the visit's no ill ta'en;
The father cracks of horses, pleughs, and kye
The youngster's artless heart o'erflows wi' joy,
But, blate and laithfu', scarce can weel behave.
The mother, wi' a woman's wiles, can spy
What makes the youth sae bashfu' an' sae grave;
Weel pleased to think her bairn's respected like the lave.

9. Oh happy love, where love like this is found!
Oh heartfelt raptures! bliss beyond compare!
I've pacèd much this weary mortal round,
And sage experience bids me this declare,—
" If Heaven a draught of heavenly pleasure spare,
One cordial in this melancholy vale,
'Tis when a youthful, loving, modest pair,
In other's arms breathe out the tender tale
Beneath the milk-white thorn that scents the evening gale."

NOTES.—64. <i>ben</i> ; that is, in or into the room.	67. cracks, talks. kye, kine or cows.
65. <i>strappan</i> , tall and hand- some.	69. blate, bashful. laithfu', reluctant.
taks, takes.	72. the lave, the others.

ANALYSIS.—65. *takes the mother's eye*. What figure? Why is the word written *eye* in this line and *e'e* in line 60?

66. Write the line in prose.

68. Who is meant by *youngster* in this line?

69. Grammatical construction of *blate*, *laithfu'*, and *behave*? Trace the etymology of *blate*.

70. Name the object of *can spy*.

72. What does the line modify?

73. What figure in the line?

74. compare. This is a figure of Enallage. For what is the word a substitute?

76. experience bids, etc. What figure? What is the object of declare?

78. Name the figures in this line.

80. Supply the ellipsis in the line.

10. Is there, in human form, that bears a heart,—
 A wretch! a villain! lost to love and truth!
 That can, with studied, sly, ensnaring art,
 Betray sweet Jenny's unsuspecting youth? 85
 Curse on his perjured arts! dissembling smooth!
 Are honor, virtue, conscience, all exiled?
 Is there no pity, no relenting ruth,
 Points to the parents fondling o'er their child?
 Then paints the ruin'd maid, and their distraction wild? 90
11. But now the supper crowns their simple board,
 The halesome parritch, chief o' Scotia's food:
 The soupe their only hawkie does afford,
 That 'yon't the hallan snugly chows her cood:
 The dame brings forth in complimentary mood,
 To grace the lad, her weel-hain'd kebbuck fell,
 An' aft he's prest, an' aft he ca's it guid:
 The frugal wifie, garrulous, will tell,
 How 'twas a towmond auld, sin' lint was i' the bell. 95
12. The cheerfu' supper done, wi' serious face,
 They round the ingle form a circle wide; 100

NOTES.—88. <i>ruth</i> , mercy or pity.	96. <i>weel-hain'd</i> , carefully pre-
92. <i>parritch</i> , porridge.	served.
93. <i>soupe</i> , milk.	<i>kebbuck</i> , cheese.
<i>hawkie</i> , a pet name for a cow.	<i>fell</i> , tasteful.
94. <i>'yon't</i> , beyond.	99. <i>towmond</i> , twelvemonth.
<i>hallan</i> , a partition-wall in a cottage.	<i>auld</i> , old. <i>sin' lint was i' the bell</i> , sin' xe flax was in the blossom.

- ANALYSIS.—87. With what is *all* in apposition?
 89, 90. What is the subject of *Points* and *paints*?
 92. *Scotia's food*. What figure?
 95. Meaning of *complimentary*?
 98. *will tell*. The future tense is used here for the present by
poetic license.
 101. *cheerfu' supper*. What figure?

The sire turns o'er, wi' patriarchal grace,
 The big ha' Bible, ance his father's pride:
 His bonnet reverently is laid aside,
 His lyart haffets wearing thin an' bare;
 Those strains that once did sweet in Zion glide,
 He wales a portion with judicious care;
 And "Let us worship God!" he says, with solemn air

105

13. They chant their artless notes in simple guise ;
 They tune their hearts, by far the noblest aim :
 Perhaps Dundee's wild, warbling measures rise ;
 Or plaintive Martyrs, worthy of the name ;
 Or noble Elgin beats the heavenward flame,—
 The sweetest far of Scotia's holy lays :
 Compared with these, Italian trills are tame ;
 The tickled ear no heartfelt raptures raise ;
 Nae unison hae they with our Creator's praise.
14. The priest-like father reads the sacred page,—
 How Abram was the friend of God on high ;
 Or Moses bade eternal warfare wage
 With Amalek's ungracious progeny ;

110

115

120

NOTES.—103. ha' Bible, the Bi-	106. Zion, a psalm-tune.
ble kept in the hall.	107. wales, chooses.
105. lyart, grayish.	111–113. Dundee, Martyrs, El-
baffets, temples, or sides of the head.	gin ; these also are Scot- ish psalm-tunes.

ANALYSIS.—108. Name the object of *says*.

109. What is the meaning of *guise*?

110. *by far the noblest aim*. Give grammatical construction.

113. What figure in the line?

116. *tickled ear*. What figure?

raise. Is this correct?

117. What is the antecedent of *they*?

118. Supply the ellipsis in the line.

118–124. Name the objects of *reads*.

120. Grammatical construction of *wage*?

120, 121. Give the meaning of these lines.

Or how the royal bard did groaning lie
 Beneath the stroke of Heaven's avenging ire;
 Or Job's pathetic plaint and wailing cry;
 Or rapt Isaiah's wild, seraphic fire;
 Or other holy seers that tune the sacred lyre.

125

- 15 Perhaps the Christian volume is the theme,—
 How guiltless blood for guilty man was shed;
 How He who bore in heaven the second name
 Had not on earth whereon to lay his head;
 How his first followers and servants sped
 The precepts sage they wrote to many a land;
 How he, who, lone in Patmos banishèd,
 Saw in the sun a mighty angel stand,
 And heard great Babylon's doom pronounced by Heaven's command. 135
16. Then, kneeling down, to Heaven's Eternal King
 The saint, the father, and the husband prays:
 Hope "springs exulting on triumphant wing"
 That thus they all shall meet in future days,
 There ever bask in uncreated rays,
 No more to sigh, or shed the bitter tear,
 Together hymning their Creator's praise 140

ANALYSIS.—122. Who was *the royal bard*?

124. *pathetic plaint.* Notice the alliteration. Meaning of *plaint*?

127. Meaning of *theme*?

129. To what does *He* refer?

130. Supply ellipsis. *Disuse* of *whereon*.

133–135. To whom do these lines refer?

135. *Heaven's command.* What figure?

137. Justify the use of *prays* instead of *pray*.

138 *Hope springs*, etc. What figure?

138, 139. Notice that *Hope* is used here both figuratively and literally.

139 *That thus*, etc. What kind of modifier?

140. To what does *There* refer?

141. Grammatical construction of *to sigh* and *shed*?

142. Give a synonym for *hymning*.

In such society, yet still more dear,
While circling Time moves round in an eternal sphere.

17. Compared with this, how poor Religion's pride,
In all the pomp of method and of art,
When men display to congregations wide
Devotion's every grace except the heart!
The Power, incensed, the pageant will desert,
The pompous strain, the sacerdotal stole;
But haply, in some cottage far apart,
May hear, well pleased, the language of the soul,
And in his book of life the inmates poor enroll.

18. Then homeward all take off their several way;
The youngling cottagers retire to rest;
The parent pair their secret homage pay,
And proffer up to Heaven the warm request,
That He who stills the raven's clamorous nest,
And decks the lily fair in flowery pride,
Would, in the way His wisdom sees the best,
For them and for their little ones provide;
But, chiefly, in their hearts with grace divine preside.

NOTES.—150. stole, a long narrow scarf with fringed edges.
 151. far apart, distant from others.
 154. take off, depart.
 155. youngling, etc., the children

ANALYSIS.—143. The meaning of *society* here?

row scarf with fringed edges.

100. younging, etc., the children

148 *Theatre and Anthropology*

ANALYSIS.—143. The meaning of *society* here?

144. What figure in the line? The meaning of *sphere*?
145. Do you notice something like this in your neighborhood? What?

145. Point out the figure in the line. Supply the ellipsis.
146-152. Give the name of each figure.

149, 150. Give the meaning of these lines.

151-153. Rewrite in prose.

52. What is the subject of *May hear*?

154 Why is *way* used, instead of *ways*?

156. *secret homage*. Give the meaning.

157. *proffer up.* Criticise.

158. raven's clamorous nest. What figure?

159. Point out the figure in the line.

19. From scenes like these old Scotia's grandeur springs,
 That makes her loved at home, revered abroad:
 Princes and lords are but the breath of kings,
 "An honest man's the noblest work of God."
 And certes, in fair virtue's heavenly road,
 The cottage leaves the palace far behind.
 What is a lordling's pomp? a cumbrous load,
 Disguising oft the wretch of human kind,
 Studied in arts of Hell, in wickedness refined!

168

170

20. O Scotia! my dear, my native soil!
 For whom my warmest wish to Heaven is sent!
 Long may thy hardy sons of rustic toil
 Be blest with health and peace and sweet content!
 And, oh, may Heaven their simple lives prevent
 From Luxury's contagion, weak and vile!
 Then, howe'er crowns and coronets be rent,
 A virtuous populace may rise the while,
 And stand a wall of fire around their much-loved isle.

175

180

21. O Thou! who pour'd the patriotic tide
 That stream'd through Wallace's undaunted heart;
 Who dared to nobly stem tyrannic pride,
 Or nobly die, the second glorious part,

ANALYSIS.—163. The meaning of *Scotia's*?

164. What is the antecedent of *That*?

165. Parse *but*.

Explain the figure in the line.

168. What figure in the line? Give the syntax of *far* and *behind*.

169–171. Name the subjects and the predicates in these lines.

172, 173. Point out the figure.

178. *crowns and coronets be sent*. What figure?

179. Grammatical construction of *while*?

180. Parse *wall*. Point out the figure in the line.

181. Name the figure in this line.

182. Who was *Wallace*, referred to in this line?

183. *to nobly stem*. Criticise. What is the antecedent of *Who*?

184. *the second glorious part*. Dispose of *second*.

(The patriot's God peculiarly Thou art,
 His friend, inspirer, guardian, and reward!)
 Oh, never, never, Scotia's realm desert;
 But still the patriot, and the patriot-bard,
 In bright succession raise, her ornament and guard!

185

ANALYSIS.—185, 186. Analyze the sentence.
189. To what do *ornament* and *guard* refer?

CONTEMPORANEOUS WRITERS.

POETS.

James Beattie (1735–1803).—A Scotch poet. Professor of Moral Philosophy and Logic at Aberdeen. Educated at Marischal College. Author of *The Minstrel*, published in 1771. Died of paralysis.

James Macpherson (1738–1796).—Born at Kingussie, Scotland. Educated at Aberdeen. Author of *Fingal* and *Temora*, two epics.

Thomas Chatterton (1752–1770).—Known as the “Boy Poet.” Author of a number of poems written in imitation of the older English poetry. Committed suicide at the age of eighteen.

PROSE-WRITERS.

1. *Historians*:

David Hume (1711–1776).—Both an historian and a metaphysician. Born in Edinburgh. Became a lawyer, but, disliking law, chose literature as his calling. Was a skeptic. Author of *History of England*, *Political Discourses*, etc.

William Robertson (1721–1793).—An eloquent Scotch Presbyterian preacher. Author of a *History of Scotland*, *History of Charles V. of Germany*, and *History of America*.

Edward Gibbon (1737–1794).—One of England's most illustrious historical writers. Author of *Decline and Fall of the Roman Empire*.

2. *Novelists*:

Samuel Richardson (1689–1761).—The founder of “the romance of private life.” Up to the age of fifty he was a printer.

His first novel was *Pamela* (1740). Author also of *Clarissa Harlowe* and *Sir Charles Grandison*.

Henry Fielding (1707–1754).—Educated at Eton. At first a dramatic writer, then a lawyer, but, meeting with no success, he resorted to literature for a living. Author of *Joseph Andrews*, *Tom Jones*, *Jonathan Wild*, and *Anelia*.

Laurence Sterne (1713–1768).—An irreligious parson. Educated at Cambridge. Author of *Tristram Shandy* and *A Sentimental Journey*.

Tobias George Smollett (1721–1771).—Educated at the University of Glasgow. Was for a time surgeon's mate in the navy. Began his career as a novelist in 1748. Author of *Roderick Random*, *Peregrine Pickle*, and *Humphrey Clinker*.

Hannah More (1745–1833).—A great favorite of Dr. Johnson's. Wrote dramas, tales, and some works on education. Author of *Coxleb in Search of a Wife*, *The Shepherd of Salisbury Plain*, *Female Education*, etc.

3. *Theologians and Metaphysicians:*

Philip Doddridge (1702–1751).—Remarkable as a theological writer. Author of *Rise and Progress of Religion in the Soul*, *Passages in the Life of Colonel Gardiner*, and *Family Expositor*.

Thomas Reid (1710–1796).—A Scotchman, and Professor of Moral Philosophy at Aberdeen and Glasgow. Author of *Essays on the Intellectual and Active Powers of Man* and *Inquiry into the Human Mind*, an answer to the skepticism of Hume.

John Wesley (1703–1791).—Educated at Oxford. His best-known works are his *Journal* and his *Hymns*, in the latter of which he was assisted by his brother Charles.

William Paley (1743–1805).—Educated at Cambridge. Became archdeacon of Carlisle. Author of *Moral and Political Philosophy*, *Evidences of Christianity*, and *Natural Theology*.

4. *Political and Miscellaneous Writers:*

Edmund Burke (1730–1797).—Noted as a political writer and orator of great power. Born in Dublin. Was educated at Trinity College, Dublin. Became a member of Parliament. One of his masterpieces of eloquence is his nine days' speech in the impeachment-trial of Warren Hastings, governor-general of India. His most celebrated works, in addition to the

address referred to, are his *Essay on the Sublime and Beautiful*, *Reflections on the French Revolution*, and his *Letter to a Noble Lord* (duke of Bedford).

Junius.—The name of the author who wrote, under this *nom-de-plume*, a series of political letters characterized by fierce invective and brilliant sarcasm, is unknown. Their writer is supposed to have been **SIR PHILIP FRANCIS**, born in Dublin in 1740, who was chief clerk in the War Office from 1763 to 1772.

Horace Walpole (1717–1797).—A racy and sparkling writer of letters. Was a member of Parliament for twenty-six years. Author of a romance, *The Castle of Otranto*, and some *Letters* and *Memoirs* of his time which are unrivaled in their way.

Sir William Blackstone (1723–1780).—A celebrated lawyer. Author of *Commentaries on the Laws of England*.

James Boswell (1740–1795).—The son of a Scottish judge. A constant companion of Dr. Johnson. Author of *Life of Johnson*.

Adam Smith (1723–1790).—Author of *The Wealth of Nations*, which work laid the foundation for the science of Political Economy. Was Professor of Mental Philosophy at Glasgow. Author also of *The Theory of Moral Sentiments*.

Richard Brinsley Sheridan (1751–1816).—A great orator and an excellent dramatic writer. His two most popular comedies are *The Rivals* and *The School for Scandal*.

VII.

AGE OF SCOTT.

1800-1830.

REIGNS OF GEORGE III. AND GEORGE IV.

THE Age of Scott is known also as the Age of Romantic Poetry. The early years of the nineteenth century having been full of excitement, the chief literary productions of this period are characterized by intense passion and emotion. No other era of English literature presents so many masters of verse. The artificial in poetry entirely disappears, and romance and passion become the fountain of poetic inspiration. Many of the writers of this era—Scott, Coleridge, Southey, Wilson, Campbell, and others—were distinguished in both poetry and prose.

14. LORD BYRON,

1788-1824.

GEORGE GORDON BYRON was born in London on the 22d of January, 1788. His father, John Byron, was a profligate captain of the Guards, and his mother, Catharine Byron, a Scotch heiress. When George was but two years old both he and his mother were abandoned by his unprincipled father. His mother, with her lame boy, then retired to Aberdeen, to live as well as she

could on an annual income of one hundred and thirty pounds.

At the age of eleven Byron became Lord Byron and owner of Newstead Abbey through the death of his grand-uncle, a man of eccentric character. His mother at once sold her household goods, and with her son took possession of Newstead. At the age of seventeen he became a student at Trinity College, Cambridge, but his stay continued only two years. His irregularities much annoyed the college dons. Among other freaks, he kept for some time several bulldogs and a bear in his room, the latter of which he introduced to his visitors as preparing to become one of the college officers.

His first verses, entitled *Hours of Idleness*, were published in 1807. They contained many weak points, and immediately a caustic criticism, supposed to have been written by Lord Brougham, appeared in the *Edinburgh Review*. The criticism aroused the poet's ire, and he replied in a satire entitled *English Bards and Scotch Reviewers*.

Two years (1809 to 1811) were spent by Byron in travel through Spain and Turkey, and here he gathered much of the material which afterward appeared in *Childe Harold's Pilgrimage*. When the first two cantos of this poem were published in 1812 they took England by storm, and, though the poet was then but twenty-four years of age, he was placed by unanimous consent at the head of the London literary world, and the treatment of Burns in Edinburgh was repeated in the worship and homage paid to Byron in the fashionable parlors of London. This lionizing continued for three years, during which time he became a member of the House of Lords.

In 1815 he married Miss Milbanke, but almost from the beginning the union was an unhappy one, and after

a year's quarrels and estrangements they separated, she returning with her infant daughter to her father's house. Byron found himself abused in the papers and hissed in the streets for his treatment of his wife, and in the spring of 1816 he left England in disgust, and never again saw his native land.

He wandered over Europe, crossed the Jura, and finally reached Italy, where, at Venice and Ravenna and Pisa and Rome, he led a wild, irregular life of dissipation, from which he was saved only by an illegitimate attachment to a young Romagnese lady, the countess of Guiccioli, who had married a wealthy nobleman thrice her own age. It was during his stay at these cities that he wrote most of his poems, which brought him thousands of pounds. Here also he wrote several dramas. In the summer of 1823 he set sail for Greece to aid that country in its struggles for independence. He reached Missolonghi, in Western Greece, on the 4th of January, 1824. Here he found everything in discord and confusion, but his plans were thoroughly prepared, and in the space of three months, with his influence and his money, he had succeeded in reducing the contending factions to order. But on the 9th of April, being overtaken by a heavy shower, he became at once the victim of rheumatism and a treacherous fever, and on the evening of the 19th he died. The people of Greece publicly mourned his death, and "his band of turbulent Suliotes gathered, pale and tearful, around his coffin" when the funeral-service was read. His body was sent to England for burial, and was interred in the family-vault near Newstead.

Byron's most important poems are *Childe Harold*, *The Dream*, *The Prisoner of Chillon*, *Mazeppa*, *The Bride of Abydos*, *Parisina*, *The Giaour*, *The Siege of Corinth*, *Beyppo*, *The Lamant of Tasso*, *The Prophecy of Dante*, and *Don Juan*.

CRITICISM BY MACAULAY.

He was truly a spoiled child—not merely the spoiled child of his parents, but the spoiled child of Nature, the spoiled child of Fortune, the spoiled child of Fame, the spoiled child of Society. His first poems were received with a contempt which, feeble as they were, they did not absolutely deserve. The poem which he published on his return from his travels was, on the other hand, extolled far above its merits. At twenty-four he found himself on the highest pinnacle of literary fame, with Scott, Wordsworth, Southey, and a crowd of other distinguished writers beneath his feet. There is scarcely an instance in history of so sudden a rise to so dizzy an eminence.

The obloquy which Byron had to endure was such as might well have shaken a more constant mind. The newspapers were filled with lampoons. The theatres shook with execrations. He was excluded from circles where he had lately been the observed of all observers.

The unhappy man left his country for ever. The howl of contumely followed him across the sea, up the Rhine, over the Alps; it gradually waxed fainter; it died away. Those who had raised it began to ask each other what, after all, was the matter about which they had been so clamorous, and wished to invite back the criminal whom they had just chased from them. His poetry became more popular than it had ever been, and his complaints were read with tears by thousands and tens of thousands who had never seen his face. He had fixed his home on the shores of the Adriatic. He plunged into wild and desperate excesses. His health sunk under the effects of his intemperance. His verse lost much of the energy and condensation which had distinguished it. But he would not resign without a struggle. A new

dream of ambition arose before him—to be the centre of a literary party. The plan failed, and failed ignominiously.

CHILDE HAROLD'S PILGRIMAGE.

NOTE.—The following are the ten closing stanzas of *Childe Harold's Pilgrimage*, the poem which established Byron's fame and which made him the idol of English literary circles.

1. Oh! that the desert were my dwelling-place,
With one fair spirit for my minister,
That I might all forget the human race,
And, hating no one, love but only her!
Ye elements!—in whose ennobling stir
I feel myself exalted—can ye not
Accord me such a being? Do I err
In deeming such inhabit many a spot?
Though with them to converse can rarely be our lot. 5
2. There is a pleasure in the pathless woods; 10
There is a rapture on the lonely shore;
There is society, where none intrudes,
By the deep sea, and music in its roar:
I love not man the less, but Nature more,
From these our interviews, in which I steal 15
From all I may be, or have been before,

ANALYSIS.—3. Explain *all forget the human race*.

- 1-4. What kind of sentence, grammatically?
4. *love*. Give grammatical construction.
5. *Ye elements!* What figure?
- 5, 6. *in whose . . . exalted*. Give the syntax.
8. Supply the ellipsis.
9. What is the subject of *can be*?
10. Syntax of *There*? What is the subject of the clause?
13. Give the syntax of *music*.
14. What is the office of *not* and *less*?
15. *From these*, etc. What is the antecedent?
these our. What is the syntax?
- 15, 16. *in which I steal from all I may be*. Give the meaning.
- 15-18. Give the modifiers of *steal . . . all conceal*. Give the syntax of *all*.

To mingle with the universe, and feel
What I can ne'er express, yet can not all conceal.

3. Roll on, thou deep and dark blue Ocean, roll !
Ten thousand fleets sweep over thee in vain :
Man marks the earth with ruin ; his control
Stops with the shore : upon the watery plain
The wrecks are all thy deed ; nor doth remain
A shadow of man's ravage, save his own,
When for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

20

4. His steps are not upon thy paths ; thy fields
Are not a spoil for him ; thou dost arise
And shake him from thee ; the vile strength he wields
For earth's destruction thou dost all despise,
Spurning him from thy bosom to the skies,
And send'st him, shivering in thy playful spray,
And howling, to his gods, where haply lies
His petty hope in some near port or bay ;
And dashest him again to earth,—there let him lay !

30

5. The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarch tremble in their capitals ;
The oak leviathans, whose huge ribs make
Their clay creator the vain title take

40

ANALYSIS.—19. Point out the figure in the line.

20. *Ten thousand fleets sweep, etc.* What figure?

23. *all*. What does the word modify?

24. Give the syntax of *save*.

25, 26. like a drop . . . He sinks. What figure? Give the syntax of like and drop.

31. *all despise*. Give the syntax of *all*.

28-36. What figure runs through the stanza?

36. *there let him lay.* Would this be correct as prose?

37–39. Give the meaning of these lines.

40-43. Give the meaning of these lines.

41. clay creator. Give the meaning.

Of lord of thee, and arbiter of war,—
 These are thy toys; and, as the snowy flake,
 They melt into thy yeast of waves, which mar
 Alike the Armada's pride or spoils of Trafalgar.

45

6. Thy shores are empires, changed in all save thee.
 Assyria, Greece, Rome, Carthage,—what are they?
 Thy waters wasted them while they were free,
 And many a tyrant since; their shores obey
 The stranger, slave, or savage; their decay
 Has dried up realms to deserts: not so thou;
 Unchangeable save to thy wild waves' play,
 Time writes no wrinkle on thine azure brow:
 Such as creation's dawn beheld, thou rollest now.

50

7. Thou glorious mirror, where the Almighty's form
 Glasses itself in tempests; in all time,—
 Calm or convulsed, in breeze or gale or storm,
 Icing the pole, or in the torrid clime
 Dark-heaving: boundless, endless, and sublime,—
 The image of Eternity, the throne
 Of the Invisible: even from out thy slime
 The monsters of the deep are made; each zone
 Obeys thee; thou goest forth, dread, fathomless, alone.

55

60

- ANALYSIS.**—43. What are the antecedents of *These*?
 43, 44. *as the snowy flake, They melt.* What figure?
 44. *yeast of waves.* What figure?
 45. Give the meaning of *Armada's pride*; also, *spoils of Trafalgar*.
 46. *save thee.* Parse *save*.
 47. *Assyria, Greece, etc.* Give syntax.
 49. *And many a tyrant since.* Explain.
 50, 51. *their decay Has dried up realms to deserts.* Give the meaning.
 51. *not so thou.* Give the syntax.
 52. Parse *Unchangeable*.
 53. *thine azure brow.* Give syntax.
 55, 56. *the Almighty's form Glasses itself.* What figure?
 56–61. Point out the figure.
 61, 62. *from out thy slime are made.* What figure?
 62, 63. *each zone Obeys thee.* What figure?

8. And I have loved thee, Ocean ! and my joy
 Of youthful sports was on thy breast to be 61
 Borne, like thy bubbles, onward : from a boy
 I wantoned with thy breakers ; they to me
 Were a delight ; and, if the freshening sea
 Made them a terror, 'twas a pleasing fear ;
 For I was, as it were, a child of thee, 70
 And trusted to thy billows far and near,
 And laid my hand upon thy mane, as I do here.
9. My task is done—my song hath ceased—my theme
 Has died into an echo ; it is fit
 The spell should break of this protracted dream ; 75
 The torch shall be extinguished which hath lit
 My midnight lamp—and what is writ is writ.
 Would it were worthier ! but I am not now
 That which I have been—and my visions flit
 Less palpably before me—and the glow 80
 Which in my spirit dwelt is fluttering, faint, and low.
10. Farewell ! a word that must be, and hath been—
 A sound which makes us linger,—yet—farewell !
 Ye ! who have traced the Pilgrim to the scene
 Which is his last, if in your memories dwell 85

- ANALYSIS.**—64. *And I have loved, etc.* What figure in the line ?
 66. *Borne, like thy bubbles, etc.* What figure ?
 67. *wantoned.* What is the meaning here ?
 68. Give the meaning of *freshening sea* ?
 71. Give the syntax of *far and near*.
 72. *thy mane.* What figure ?
 74. What is the meaning of *fit* here ?
 75. Name the modifiers of *spell*.
 76. Give the modifiers of *torch*.
 77. *what is writ is writ.* Why this form of the verb ?
 78. *Would it were worthier.* Parse.
 80, 81. *the glow low.* Analyze.
 82. *Farewell ! a word.* Give the construction.
 83. *yet—farewell !* Give construction.
 84-87. Transpose and analyze.
 85, 86. Explain the figure.

A thought which once was his, if on ye swell
 A single recollection, not in vain
 He wore his sandal-shoon and scallop-shell ;
 Farewell ! with him alone may rest the pain,
 If such there were—with you, the moral of the strain.

30

-
- ANALYSIS.**—86. *swell*. Is this grammatically correct ?
 88. What is the meaning of *sandal-shoon* and *scallop-shell* ?
 89. Dispose of the verb in this line.
 90. *If such there were*. Give the mode of the verb.
 Give the grammatical construction of *moral*.
-

MONT BLANC.

NOTE.—The following is taken from Byron's dramatic poem *Mosfred*. A voice, the SECOND SPIRIT, speaks :

MONT BLANC is the monarch of mountains.
 They crown'd him long ago
 On a throne of rocks, in a robe of clouds,
 With a diadem of snow.
 Around his waist are forests braced,
 The avalanche in his hand;
 But ere it fall, that thundering ball
 Must pause for my command.
 The glacier's cold and restless mass
 Moves onward day by day ;
 But I am he who bids it pass,
 Or with its ice delay.
 I am the spirit of the place,
 Could make the mountain bow
 And quiver to his caverned base—
 And what with me wouldst *Thou* ?

15. SIR WALTER SCOTT,

1771-1832.

WALTER SCOTT, the brilliant and versatile Scotch poet and novelist, was born in Edinburgh on the 15th of August, 1771. His father was a writer to The Signet, his mother being the daughter of an eminent physician of Edinburgh. Walter at the age of eighteen months was made lame as the result of a severe teething fever. His early education was acquired in the Edinburgh High School, but he subsequently took a short course in the University of Edinburgh.

At the age of fifteen he was apprenticed to his father. Having served his apprenticeship, he began the study of law, and in 1792 "donned the wig and gown of a Scottish advocate." But as a lawyer Scott could never lay claim to much success. His great delight was in reading Spenser, Percy's *Reliques*, Boccaccio, and Froissart, and he was well read also in Shakespeare and Milton.

His literary career began with the translation of Bürger's *Lenore* from the German. This was published in 1796. Soon after this he married Charlotte Carpenter, and they settled in a cottage at Lasswade. Here he relieved his literary labors with cavalry-drills, for he was at this time also quartermaster of the Edinburgh Light-horse.

In 1799 he was appointed sheriff of the county of Selkirk, with a salary of three hundred pounds a year, and with his savings from this, added to a small fortune which his wife brought him, he bought a farm on the

Tweed, not far from Yarrow; and it was here that his first great poem, *The Lay of the Last Minstrel*, was written. It was published in 1805, and it at once placed its author in the foremost rank as an English poet. It was but the first of a series of romances in verse, among the best of which were the two stirring poems, *Marmion* and *The Lady of the Lake*.

Scott's habits as a writer were among the most regular possible. He rose usually at five, dressed with care, and went to see his horses. At six he was at his desk, with a dog or two lying at his feet. Here he remained until nine or ten, when he breakfasted. After breakfast he resumed writing, which he continued until noon. During the afternoon he usually rode much, often hunting hares, or glided back and forth on the Tweed in his boat.

In 1806, Scott was appointed one of the clerks of the Sessions, which added eight hundred pounds a year to his income. He now bought additional tracts of land from time to time, and built up his noted home, Abbotsford. The poet Byron about this time was winning fame rapidly, and Scott at once left the field of poesy and took himself to prose. In 1814 appeared his first prose romance, *Waverley*, but without the author's name. The success of this novel was immediately remarkable. He soon added others, but so guarded was the secret of the author's name that even the printers found the manuscript copied by one of the Ballantynes, his publishers, before it was sent to press.

The Waverley series consists of twenty-seven novels, eighteen of which are historical in character, being founded upon events ranging from the eleventh to the eighteenth century. Among the best of these romances are *Guy Mannering*, *Ivanhoe*, *Old Mortality*, *Hart of Midlothian*, *Waverley*, *Rob Roy*, *Kenilworth*, and *A Legend of*

Montrose. While writing these romances he wrote also the *Life and Works of Dryden*, in eighteen volumes, the *Life and Works of Dean Swift*, the *Life of Napoleon*, *Tales of a Grandfather*, and a number of other works.

By the failure of his publishers Scott found himself at the age of fifty-five in debt to the extent of one hundred and twenty thousand pounds, and he set to work immediately to pay the debt with the earnings of his pen. Four years later, in 1830, he was stricken with paralysis, and from this time onward he suffered at intervals attacks of both apoplexy and paralysis. In 1832, on the 21st of September, the great author died, having in the six years following the failure of his publishers paid more than half the indebtedness which he had so diligently struggled to liquidate.

The honor of a baronetcy, which gave Scott the title "Sir Walter," was conferred on him by King George IV. in 1820, in consideration of his excellence as a writer. The position of poet-laureate was tendered him in 1812, but he declined the honor with respectful thanks. No more industrious writer than Scott ever plied the pen. Indeed, his success as a literary man was due much more to his industry than to his scholarship.

CRITICISM BY W. F. COLLIER.

THOUGH *facile princeps* in his own peculiar realm of poetry, Scott's brilliant renown rests chiefly on his novels. The same love of chivalrous adventure and mediæval romance colors his best works in both branches of literature. The author of *Marmion* and *The Lady of the Lake* was just the man to produce, in maturer age and with finer literary skill, the changeful, pathetic brilliance of *Waverley* and the courtly splendor of *Kenilworth*. Of his poems, *The Lady of the Lake* is perhaps the best.

Nothing could surpass, for vivid force, the meeting and the duel between the disguised king and the rebel chieftain, Roderick Dhu, or that rapid flight of the Fiery Cross over mountain and moor by which the clansmen are summoned to the tryst. The opening of Michael Scott's grave in *The Lay of the Last Minstrel*, and the battle of Flodden at the close of *Marmion*, are pictures that none but true genius could paint. The fine songs scattered through the works of Scott afford further evidence of his great poetic powers. Who does not know and delight in "Young Lochinvar" and "Bonnie Dundee"?

Scott was eminently a painter in words. The picturesque was his forte. Witness the magnificent descriptions of natural scenery—sunsets, stormy sea, deep woodland glades—with which many of his chapters open. But his portraiture surpasses his landscapes. For variety and true painting of character he was undoubtedly the Shakespeare of our English prose. What a crowd of names, "familiar as household words," come rushing on the mind as we think of the gallery of portraits his magical pencil has left for our endless delight and study!

LOCHINVAR.

I.

OH, young Lochinvar is come out of the West,—
 Through all the wide Border his steed was the best!
 And, save his good broadsword, he weapon had none,—
 He rode all unarmed, and he rode all alone.
 So faithful in love, and so dauntless in war,
 There never was knight like the young Lochinvar.

5

ANALYSIS.—1. *is come*. Modernize.

2. *wide Border*. What figure?

3. Give the construction of *save* and *weapon*.

4. Give the syntax of *all, unarmed*, and *all*.

5. Parse *so* and *faithful*.

II.

He stayed not for brake, and he stopped not for stone,
 He swam the Eske river where ford there was none;
 But, ere he alighted at Netherby gate,
 The bride had consented, the gallant came late: 10
 For a laggard in love, and a dastard in war,
 Was to wed the fair Ellen of brave Lochinvar.

III.

So boldly he entered the Netherby hall,
 'Mong bridesmen, and kinsmen, and brothers, and all:
 Then spoke the bride's father, his hand on his sword 15
 (For the poor craven bridegroom said never a word),
 "Oh, come ye in peace here, or come ye in war,
 Or to dance at our bridal, young Lord Lochinvar?"--

IV.

"I long wooed your daughter,—my suit you denied;—
 Love swells like the Solway, but ebbs like its tide; 20
 And now am I come, with this lost love of mine
 To lead but one measure, drink one cup of wine.

ANALYSIS.—7. *He stayed not*; that is, he hesitated not.

8. Dispose of *none*.
9. Parse *ere*.
10. Name the modifiers of *consented . . . the gallant came late*. To whom does this refer?
11. What is the meaning of *laggard*?
12. Give the grammatical construction of *to wed*.
13. Give the syntax of *so*. What are the modifiers of *entered*?
15. Supply ellipsis, and give the syntax of *hand*.
16. Parse *never*.
19. Write in prose order.
20. Point out the figure in this line. Explain the line.
21. *am come*. What is the common form?
with this lost love. What does the phrase modify?
 Give the syntax of *mine*.
22. *To lead but one measure*. Give the meaning.

There are maidens in Scotland, more lovely by far,
Than would gladly be bride to the young Lochinvar."

V.

The bride kissed the goblet; the knight took it up;
He quaffed off the wine, and he threw down the cup.
She looked down to blush, and she looked up to sigh,
With a smile on her lip, and a tear in her eye.
He took her soft hand, ere her mother could bar,—
Now tread we a measure!" said young Lochinvar.

25

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VI.

So stately his form, and so lovely her face,
That never a hall such a galliard did grace;
While her mother did fret, and her father did fume,
And the bridegroom stood dangling his bonnet and plume;
And the bride-maidens whispered, " 'Twere better, by far, 35
To have matched our fair cousin with young Lochinvar."

VII.

One touch to her hand, and one word in her ear,
When they reached the hall-door, and the charger stood near;
So light to the croupe the fair lady he swung,
So light to the saddle before her he sprung:

40

ANALYSIS.—23. Give the construction of *There* and *far*.

23, 24. Name the modifiers of *maidens*.

25. Parse up.

26. Give the syntax of *off* and *down*.

29. What is the meaning of *bar*?

30. "Now tread we a measure!" What is the meaning? Give the syntax of *tread*.

30 What is the object of *said*?

32 What is the meaning of *galliard*?

35. What is the object of *whispered*? Give the grammatical construction of ' *Twere and far*. Name the modifiers of *better*.

36. Give the construction of *To have matched*.

39. Give the construction of *light*.

37, 38. Explain these lines.

29. What is the meaning of *croupe*?

"She is won! we are gone! over bank, bush, and scaur;
They'll have fleet steeds that follow," quoth young Lochinvar.

VIII.

There was mounting 'mong Græmes of the Netherby clan;
Forsters, Fenwicks, and Musgraves, they rode and they ran:
There was racing and chasing on Cannobie Lee, 45
But the lost bride of Netherby ne'er did they see.
So daring in love, and so dauntless in war,
Have ye e'er heard of gallant like young Lochinvar?

ANALYSIS.—41. Parse *gone*. Name the modifiers of *gone*.

41. *saur* here means a precipitous rock.

42. Name the antecedent of *that*. Give the syntax and the modifiers of *quoth*.

43. '*mong*. What figure of orthography? Explain the line.

46. *ne'er*. Of what is this a contraction? Give the modifiers of *see*.

47. What do *daring* and *dauntless* modify?

48. Explain the contraction *e'er*. Give the construction of *like* and *Lochinvar*.

THE LAST MINSTREL.

THE way was long, the wind was cold,
The Minstrel was infirm and old;
His withered cheek, and tresses gray,
Seemed to have known a better day;
The harp, his sole remaining joy,
Was carried by an orphan boy:
The last of all the Bards was he
Who sung of Border chivalry;
For, well-a-day! their date was fled,
His tuneful brethren all were dead;
And he, neglected and oppressed,
Wished to be with them, and at rest.
No more, on prancing palfrey borne,
He caroled, light as lark at morn;

No longer, courted and caressed,
High placed in hall, a welcome guest,
He poured, to lord and lady gay,
The unpremeditated lay.
Old times were changed, old manners gone;
A stranger fills the Stuarts' throne;
The bigots of the iron time
Had called his harmless art a crime.
A wandering harper, scorned and poor,
He begged his way from door to door;
And tuned, to please a peasant's ear,
The harp a king had loved to hear.

PATRIOTISM.

BREATHES there a man with soul so dead
Who never to himself hath said,
 This is my own, my native land?—
Whose heart hath ne'er within him burned,
As home his footsteps he hath turned
 From wandering on a foreign strand?
If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim,
Despite those titles, power, and pelf,
The wretch, concentrated all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonored, and unsung.

16. SAMUEL TAYLOR COLERIDGE,

1772-1834.

SAMUEL TAYLOR COLERIDGE, a poet of rich imagination and a prose-writer noted for his profound thought, was born in Devonshire on the 20th of October, 1772. His father was vicar of the parish of Ottery St. Mary. Coleridge was left an orphan at an early age, and his education was conducted at the orphan school of Christ's Hospital, often known as the "Blue-Coat School." Here he met the genial and gentle Charles Lamb, also a Blue-Coat boy, and the foundation of a lifelong friendship between the two was established. From the Blue-Coat School, Coleridge went in 1791 to Jesus College, Cambridge, where he remained two years. By this time he had incurred some debts, amounting to nearly one hundred pounds. This so weighed on his mind that he left college and went to London. Almost starving in London, he enlisted as a soldier in the Fifteenth Light Dragoons under the assumed name of Comberbach, but he never rose above the position of private soldier. His captain, noticing some Latin written by Coleridge near his saddle hanging on the stable-wall, hunted up the soldier's history and inquired into his circumstances. As a result, Coleridge was released early in April, 1794. Soon after this he met Southey in Bristol, and these two, with four other equally inexperienced enthusiasts, planned a scheme of emigration to some point on the Susquehanna in America, where they designed to found a "Pantisocracy," a state of society in

which each was to have his portion of work assigned, the wives to perform the household duties, and all goods and property to be held in common. The leisure-time of the poets was to be devoted to literature, with no one to interfere with their happiness. But, failing to secure the necessary money to carry their plans into execution, the scheme was abandoned. Driven again almost to starvation, Coleridge was compelled to seek employment with a Bristol bookseller, and soon thereafter he married a young lady whose sister became the wife of the poet Southeby. After his marriage he went to reside in a cottage at Nether Stowey, near Quantock Hills, and here, during the next three years, he wrote his best poems. Here were produced the *Ode to the Departing Year*, *The Rime of the Ancient Mariner*, and the first part of *Christabel*, which it is said he was induced to publish through the influence of Lord Byron.

In 1798, through the kindness of the Wedgewoods of Staffordshire, Coleridge was enabled to take a fourteen months' trip to Germany to complete his education. On his return, in 1800, he went to Keswick to live with Southeby. Here his opinions underwent a change, and from a Unitarian he became a Trinitarian, and from being a republican he became a devoted royalist. It was here also, as the associate of Southeby and Wordsworth, that he became known as one of the Lake poets. He, however, left the Lakes and went to live in London, leaving his family to be cared for by Southeby.

His habits, always more or less desultory and irregular, became more so now through the constant use of opium. He was a dreamer, and had been slothful from childhood. He often made efforts at hard literary work, but as often his laziness overcame him and his plans failed. For the last nineteen years of his life he was

sheltered by a friendly surgeon, Gilman of Highgate. Coleridge died in July, 1834.

In addition to the poems already mentioned, his *Genevieve* and *Hymn before Sunrise in the Vale of Chamouni* are the best. Among his prose works the most important are *Aids to Reflection*, *Lectures on Shakespeare*, *Lay Sermons*, *Table Talk*, and *Biographia Literaria*.

CRITICISM.

COLERIDGE was a writer who manifested his literary power in various ways. He was not only a poet, but also a great philosopher and critic. Some of his poetry, it is true, is more or less artificial, but much of it possesses considerable merit. Previous to the time of Carlyle he was the chief English exponent of German thought and philosophy. All his metaphysical writings are colored with the speculative philosophy of Kant and Schelling. Indeed, Professor Ferrier charges him directly with plagiarism from Schelling and others. As has been said, he was a dreamer, and rarely carried his schemes into execution. For years he had planned a series of magnificent essays and grand epics, but he never wrote a line of either. As a conversationalist he had few equals, and near the close of his life he wrote little and talked more, thus exerting an immense influence through his wonderful powers of conversation.

HYMN BEFORE SUNRISE IN THE VALE OF CHAMOUNI.

I.

HAST thou a charm to stay the morning-star
In his steep course? So long he seems to pause

ANALYSIS.—1, 2. *morning-star*, etc. What figure?

1. Give grammatical construction of *to stay*.
2. Name the modifiers of *to pause*.

On thy bald, awful head, O sovereign Blanc!
 The Arve and Arveiron at thy base
 Rave ceaselessly; but thou, most awful form,
 Risest from forth thy silent sea of pines,
 How silently! Around thee, and above,
 Deep is the air and dark, substantial, black,
 An ebon mass: methinks thou piercest it
 As with a wedge. But when I look again
 It is thine own calm home, thy crystal shrine,
 Thy habitation from eternity.

5

10

15

II.

O dread and silent Mount! I gazed upon thee
 Till thou, still present to the bodily sense,
 Didst vanish from my thought: entranced in prayer
 I worshiped the Invisible alone.
 Yet, like some sweet beguiling melody,—
 So sweet we know not we are listening to it,—
 Thou, the mean while wast blending with my thought,

ANALYSIS.—3. *O sovereign Blanc!* What figure? Grammatical construction of *Blanc*?

4. *Arve* and *Arveiron*. These are two rivers rising at the foot of Mont Blanc.

5. *Rave ceaselessly*. What figure? Select another figure in the line.

6. Give grammatical construction of *from forth*. Point out a figure in the line.

7-10. Analyze the sentence.

10. Give the syntax of *as*.

11, 12. Name the nouns in these lines, and give syntax.

13. Point out the figures.

14. *present*. Give the grammatical construction.
bodily sense. Explain.

15. *entranced*. Give the grammatical construction.

17. Grammatical construction of *sweet* and *melody*?

18. *we know not*, etc. What kind of element, and what does it modify? What are the modifiers of *know*?

19. Give the syntax of *mean while*; also, the modifiers of *wast blending*.

Yea, with my life, and life's own secret joy;
 Till the dilating soul, enrapt, transfused,
 Into the mighty vision passing—there,
 As in her natural form, swelled vast to heaven.

29

III.

Awake, my soul! Not only passive praise
 Thou owest! not alone these swelling tears.
 Mute thanks, and secret ecstasy! Awake,
 Voice of sweet song! Awake, my heart, awake!
 Green vales and icy cliffs! all join my hymn!

28

IV.

Thou first and chief, sole sovereign of the vale!
 Oh, struggling with the darkness all the night,
 And visited all night by troops of stars,
 Or when they climb the sky, or when they sink,—
 Companion of the morning-star at dawn,
 Thyself earth's rosy star, and of the dawn
 Co-herald—wake! oh wake! and utter praise!
 Who sank thy sunless pillars deep in earth?
 Who filled thy countenance with rosy light?
 Who made thee parent of perpetual streams?

30

25

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- A N A L Y S I S.**—21. Parse *enrapt* and *transfused*.
 22. Give the syntax of *as* and *vast*.
 24. What figure in the line? Dispose of *not only*.
 25, 26. What are the objects of *owest*?
 28. Parse *all*.
 29. *sovereign of the vale*. What figure?
 30 Point out the figure in the line. Dispose of *night*.
 31. Dispose of *visited*.
 32. Explain the figure in this line.
 34. Grammatical construction of *star*?
 35. Give the meaning of *Co-herald*.
 36. *sank*. Should this be “*sank*” or “*sunk
 37. Point out the figure, and name it.
 38. Explain the figure. Parse *parent*.*

V.

And you, ye five wild torrents fiercely glad!
 Who called you forth from night and utter death, 46
 From dark and icy caverns called you forth,
 Down those precipitous, black, jaggèd rocks,
 For ever shattered, and the same for ever?
 Who gave you your invulnerable life,
 Your strength, your speed, your fury, and your joy 45
 Unceasing thunder, and eternal foam?
 And who commanded,—and the silence came,—
 "Here let the billows stiffen and have rest"?

VI.

Ye ice-falls! ye that from the mountain's brow
 Adown enormous ravines slope amain— 50
 Torrents, methinks, that heard a mighty voice,
 And stopped at once amid their maddest plunge!
 Motionless torrents! silent cataracts!
 Who made you glorious as the gates of heaven
 Beneath the keen full moon? Who bade the sun 55
 Clothe you with rainbows? Who, with living flowers
 Of loveliest blue, spread garlands at your feet?

VII.

"God!" let the torrents, like a shout of nations,
 Answer! and let the ice-plain echo, "God!"
 "God," sing, ye meadow-streams, with gladsome voice 60

NOTE.—39. five wild torrents. In addition to the rivers Arve and Arveiron, five other torrents rush madly down the sides of Mont Blanc.

ANALYSIS.—40. Grammatical construction of *forth*?

43. Parse the words *for ever*.
44. *you*. Give grammatical construction.
47. Give the syntax of *commanded*.
48. *let the billows stiffen*. Explain the figure.
51. Give the syntax of *torrents* and *methinks*.
56. Dispose of the word *clothe*.
58. Give the grammatical construction of the word *God*.
60. Give the grammatical construction of *meadow-streams*

Ye pine-groves, with your soft and soul-like sounds !
 And they, too, have a voice, yon piles of snow,
 And in their perilous fall shall thunder, "God!"

VIII.

Ye living flowers that skirt the eternal frost !
 Ye wild goats sporting round the eagle's nest !
 Ye eagles, playmates of the mountain-storm !
 Ye lightnings, the dread arrows of the clouds !
 Ye signs and wonders of the elements !
 Utter forth "God!" and fill the hills with praise !

55

IX.

Thou, too, hoar mount ! with thy sky-pointing peaks,
 Oft from whose feet the avalanche, unheard,
 Shoots downward, glittering through the pure serene
 Into the depth of clouds that veil thy breast,—
 Thou too, again, stupendous mountain ! thou
 That, as I raise my head, awhile bowed low
 In adoration, upward from thy base
 Slow traveling, with dim eyes suffused with tears,
 Solemnly seemest, like a vapory cloud
 To rise before me,—rise, oh ever rise !
 Rise, like a cloud of incense, from the earth !
 Thou kingly spirit, throned among the hills,
 Thou dread ambassador from earth to heaven,
 Great Hierarch ! tell thou the silent sky,
 And tell the stars, and tell yon rising sun,
 Earth, with her thousand voices, praises God.

70

75

80

85

ANALYSIS.—62, 63. Explain the figure.

64. *skirt the eternal frost.* What figure ?

69. Name the subject of *utter*. Give the syntax of *forth*.

70–85. Point out the figures occurring in these lines.

71. Name the modifiers of *avalanche*.

72. *shoots downward.* Name the modifiers of *shoots*.

75. Parse the word *awhile*.

77. Justify the use of *slow*.

78. What does *solemnly* modify ? Give the syntax of *like* and *cloud*.

83–85. Give the modifiers of *tell*.

17. THOMAS MOORE,

1779-1852.

THOMAS MOORE, the great Irish writer of lyrics and the personal friend of Byron, was born in Dublin on the 28th of May, 1779. He was educated mostly in the University of Dublin, and having won distinction here he went to London to study law. He, however, soon gave more attention to poetry than to law. His first literary venture was a translation of the *Odes of Anacreon*, published in 1800. This was dedicated to the Prince Regent, and it secured Moore's immediate introduction into that gay and fashionable society of London of which he was a frequenter to the time of his death.

In 1804 he was appointed to a government post in the Bermudas. This gave him an opportunity to visit America, but he left the work to be performed by a subordinate, who proved dishonest and caused Moore to lose a considerable sum of public money, which the poet afterward paid by the product of his literary labors.

The works for which Moore is chiefly remembered are his *Irish Melodies*, about a hundred and twenty-five in number, and his *Lalla Rookh*, a brilliant picture of Eastern life and thought. It is said that while writing this poem Moore shut himself up in a Derbyshire cottage with a number of books on Oriental history and travel; and so faithfully did he portray Eastern life that he was asked on one occasion by one well acquainted with Asia as to when he had traveled in that portion of the world. *The Fudge Family in Paris* is his most sparkling satire. Many of his melodies have been repeated and sung

wherever the English language is spoken. Many of them, as *The Canadian Boat-Song*, *Those Evening Bells*, *The Last Rose of Summer*, and *Come, ye Disconsolate*, are known to every lover of poetry and music.

Many of Moore's writings, however, are neither profound nor of a high moral tone. His most elaborate poem, *Lalla Rookh*, was published in 1817. In addition to his poems, he wrote also a large number of political squibs and the biographies of Sheridan, Byron, and Lord Fitzgerald.

After having lived a brilliant and fashionable life in London for half a century, Moore died in 1852.

CRITICISM BY ROBERT CHAMBERS.

WHEN time shall have destroyed the attractive charm of Moore's personal qualities, and removed his works to a distance, to be judged of by their fruit alone, the want most deeply felt will be that of simplicity and genuine passion. He has worked little in the durable and permanent materials of poetry, but has spent his prime in enriching the stately structure with exquisite ornaments, foliage, flowers, and gems. He has preferred the myrtle to the olive or the oak. His longer poems want human interest. Tenderness and pathos he undoubtedly possesses, but they are fleeting and evanescent—not embodied in his verse in any tale of melancholy grandeur or strain of affecting morality or sentiment. He often throws into his gay and festive verses and his fanciful descriptions touches of pensive and mournful reflection, which strike by their truth and beauty and by the force of contrast.

The *Irish Melodies* are full of true feeling and delicacy. By universal consent, and by the sure test of memory, these national strains are the most popular and the most

likely to be immortal of all Moore's works. They are musical almost beyond parallel in words—graceful in thought and sentiment, often tender, pathetic, and heroic—and they blend poetical and romantic feelings with the objects and sympathies of common life in language chastened and refined, yet apparently so simple that every trace of art has disappeared.

THE TURF SHALL BE MY FRAGRANT SHRINE.

THE turf shall be my fragrant shrine;
My temple, Lord! that arch of Thine;
My censer's breath the mountain-airs,
And silent thoughts my only prayers.

My choir shall be the moonlight waves
When murmuring homeward to their caves,
Or when the stillness of the sea,
E'en more than music, breathes of Thee.

I'll seek, by day, some glade unknown,
All light and silence, like Thy throne!
And the pale stars shall be, at night,
The only eyes that watch my rite.

Thy heaven, on which 'tis bliss to look,
Shall be my pure and shining book,
Where I shall read, in words of flame,
The glories of Thy wondrous name.

5

10

15

- ANALYSIS.—2.** Parse *Lord*, *arch*, and *Thine*. What figure in line 2?
 3, 4. Name the subject of each clause.
 6. *When murmuring*, etc. What does this phrase modify?
 8. Give the syntax of *e'en* and *more*.
 9. The meaning of *glade*?
 10 *All light and silence*; that is, "which is all light and silence." Dispose of *All*, *like*, and *throne*.
 11, 12. Point out the figure. What does the phrase *at night* modify?
 13. Dispose of the word *look*.
 15. What are the modifiers of *shall read*?

I'll read Thy anger in the rack
 That clouds a while the day-beam's track—
 Thy mercy in the azure hue
 Of sunny brightness breaking through!

20

There's nothing bright, above, below,
 From flowers that bloom to stars that glow,
 But in its light my soul can see
 Some feature of thy Deity.

There's nothing dark, below, above,
 But in its gloom I trace Thy love,
 And meekly wait that moment when
 Thy touch shall turn all bright again!

25

- ANALYSIS.**—17. *rack*. What is the meaning?
 18. Give the grammatical construction of *a while*.
 19. What is the syntax of *mercy*?
 20. Parse *breaking* and *through*.
 21. Dispose of *There's*, *bright*, *above*, and *below*.
 27. Grammatical construction of *wait* and *moment*?
 29. Give construction of *shall turn*, *all*, and *bright*.
-
-

THOSE EVENING BELLS.

THOSE evening bells! those evening bells!
 How many a tale their music tells
 Of love and home, and that sweet time
 When last I heard their soothing chime!

Those joyous hours are passed away;
 And many a heart, that then was gay,
 Within the tomb now darkly dwells,
 And hears no more those evening bells.

And so 'twill be when I am gone;
 That tuneful peal will still ring on,
 While other bards shall walk these dells,
 And sing your praise, sweet evening bells.

THE GLORY OF GOD IN CREATION.

I.

Thou art, O God, the life and light
Of all this wondrous world we see;
Its glow by day, its smile by night,
Are but reflections caught from Thee.
Where'er we turn, Thy glories shine,
And all things fair and bright are Thine.

II.

When day, with farewell beam, delays
Among the opening clouds of even,
And we can almost think we gaze
Through opening vistas into heaven,
Those hues that make the sun's decline
So soft, so radiant, Lord, are Thine.

III.

When night, with wings of starry gloom,
O'ershadows all the earth and skies,
Like some dark, beauteous bird, whose plume
Is sparkling with unnumbered eyes,
That sacred gloom, those fires divine,
So grand, so countless, Lord, are Thine.

IV.

When youthful Spring around us breathes,
Thy spirit warms her fragrant sigh,
And every flower that Summer wreathes
Is born beneath Thy kindling eye:
Where'er we turn, Thy glories shine,
And all things fair and bright are Thine.

18. WILLIAM WORDSWORTH,

1770-1850.

WILLIAM WORDSWORTH, known as the chief of the Lake School of poets, of which Coleridge and Southey also were prominent members, was the son of an attorney. He was born on the 7th of April, 1770, in Cumberland. He and his associates, who were noted for the simplicity not only of their themes, but also of their manner of expression, were known as the Lake School from their residing among the lakes of North-western England.

Having lost both father and mother at a very early age, Wordsworth's education was cared for by an uncle, who sent him to St. John's College, Cambridge, in 1787. Here, it is said, he read a great deal, studied Italian, wrote poetry, and pursued his work in what he considered a narrow course of study. His vacations were spent mostly in making tours of Switzerland and France.

His friends were desirous that he should become a clergyman, but Wordsworth's great passion was for poetry. His first venture was the publication of two short poems entitled *An Evening Walk* and *Descriptive Sketches*. The clearest minds at once recognized his genius. Coleridge, who afterward became his lasting friend, was particularly impressed with the merit of these poems. But poetry did not promise Wordsworth a living, and he began to think of making either law or journalism his profession, when, fortunately for him and the literature of the language, a dying friend, Calvert,

bequeathed him nine hundred pounds, with the pressing request that he would devote himself to poetry.

Soon thereafter Wordsworth settled down in Somersetshire with his sister, where he wrote *Salisbury Plain* and a tragedy. Here also he made the acquaintance of Coleridge, and in 1798 they published a volume together called *Lyrical Ballads*, the first part of which was Coleridge's *Ancient Mariner*, and the remaining poems those written by Wordsworth. But the book met with little success.

Wordsworth now made a tour of Germany, and on his return he and his sister removed to a cottage at Grasmere, where he married. A debt of eight thousand five hundred pounds which had been due to his father was paid about this time, and the poet was now enabled to devote himself entirely to his chosen task. Having removed from Grasmere to Rydal Mount, he was appointed, about the year 1815, to the office of distributor of stamps, with a salary of five hundred pounds a year, and but little work. In the following year he published his greatest poem, *The Excursion*, which met at first with much criticism, but which has proved to be one of the classics of the language.

From his being the poet of Nature, Wordsworth has often been called "the English Bryant," as Bryant has frequently been styled "the American Wordsworth." On the death of Southey, in 1843, Wordsworth was made poet-laureate. His chief poem, as has been said, is *The Excursion*. Among the most popular of his shorter poems are *The White Doe of Rylstone*, *Ruth*, *We are Seven*, *Lines on Revisiting the Wye*, *Laodamia*, and *Ode on Immortality*.

In 1842, Wordsworth, then seventy-two years of age resigned his public office to his son, and in 1850, on the 23d of April, he died at Rydal Mount, and was buried

at Grasmere by the side of a much-loved daughter, whose death occurred three years before.

CRITICISM BY R. H. DANA.

MR. WORDSWORTH appeared in good time, with a marked, original mind, an imagination filled with forms of beauty and grandeur, and with a profound spiritual philosophy, so universally pervasive, so predominant, and partaking so much of system and form, that he may be said to have presented poetry under a new phasis.

Yet he has such an air of thoughtful truth in his stories and characters, and the sentiments put into the mouths of his people, though so elevated, have such a simplicity of expression, and so distinct are his descriptions and so like to what we see around us, that we do not stop to consider we are taken out of the world and daily reality into the regions of imagination and poetry. It may at first seem strange that the poetical interest should be so deep where there is so slight a departure from plain experience in the circumstances. But it is the silent change wrought in ourselves, through the great depth of the sentiment and the utter and beautiful simplicity of the language, that awakens it in us.

Mr. Wordsworth stirs up right thoughts and pure wishes within our minds and hearts, clears our dim imaginations, and the poetry of our being becomes its truth. In a certain sense he may be said to have given birth to another creation. The mountains and valleys, the rivers and plains, it is true, are the same, and so are the trees and smaller plants, and the bright passing clouds: to our mere eye they are the same as seen yesterday. But a new sense is opened in our hearts, and from out this new and delightful reflections are

springing up, and running abroad over the earth, and twisting themselves about every little thing upon it that has life, and uniting its being with our being: with a higher meaning do they now live to us, for they have received a higher life from us. A moral sense is given to things; and the materials of earth, which had hitherto seemed made only for homely uses, become teachers to our minds and ministers of good to our spirits.

THE KITTEN AND THE FALLING LEAVES.

THAT way look, my infant, lo!
 What a pretty baby-show!
 See the kitten on the wall,
 Sporting with the leaves that fall—
 Withered leaves—one, two, and three—
 From the lofty elder tree!
 Through the calm and frosty air
 Of this morning bright and fair,
 Eddying round and round they sink
 Softly, slowly; one might think,
 From the motions that are made,
 Every little leaf conveyed
 Sylph or fairy hither tending,—
 To this lower world descending,
 Each invisible and mute,
 In his wavering parachute.
 —But the kitten, how she starts,
 Crouches, stretches, paws, and darts!

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- ANALYSIS.**—2. Name the modifiers of *baby-show*.
 3. *on the wall*. What does the phrase modify?
 5. Give the syntax of *leaves*.
 8. Name the modifiers of *morning*.
 10. Name the object of *think*.
 14. Give the syntax of *descending*.
 15. Give the syntax of *each*.
 17. Parse *But* and *kitten*.

First at one, and then its fellow
Just as light and just as yellow;
There are many now—now none—
Now they stop, and there are none;
What intense ness of desire
In her upward eye of fire!
With a tiger-leap, half way
Now she meets the coming prey,
Lets it go as fast, and then
Has it in her power again;
Now she works with three or four,
Like an Indian conjuror;
Quick as he in feats of art,
Far beyond in joy of heart.
Were her antics played in the eye
Of a thousand standers-by,
Clapping hands with shout and stare,
What would little Tabby care
For the plaudits of the crowd?
Over-happy to be proud,
Over-wealthy in the treasure
Of her own exceeding pleasure!

'Tis a pretty baby-treat;
Nor, I deem, for me unmeet;
Here, for neither babe nor me,
Other playmate can I see.

- ANALYSIS.**—19. Parse the word *fellow*.
20. Give the construction of *as*, *light*, and *just*.
21. Give the construction of *one*.
25. Parse the word *way*.
30. Dispose of the words *Like* and *conjuror*.
31, 32. Write the lines in prose form, supplying all ellipses.
33. Give the construction of *were*.
33–37. Analyze these lines.
41. Dispose of 'Tis.
42. What is the meaning of *unmeet*?
43, 44. Write these lines in prose.

45

Of the countless living things,
 That with stir of feet and wings
 (In the sun or under shade,
 Upon bough or grassy blade),
 And with busy revelings,
 Chirp, and song, and murmurings,
 Made this orchard's narrow space
 And this vale so blithe a place.
 Multitudes are swept away,
 Never more to breathe the day ;
 Some are sleeping ; some in bands
 Traveled into distant lands.
 Others slunk to moor and wood,
 Far from human neighborhood ;
 And, among the kinds that keep
 With us closer fellowship,
 With us openly abide,
 All have laid their mirth aside.
 —Where is he, that giddy sprite,
 Blue-cap, with his colors bright,
 Who was blest as bird could be,
 Feeding in the apple tree ;
 Made such wanton spoil and rout,
 Turning blossoms inside out ;
 Hung with head toward the ground,
 Fluttered, perched, into a round
 Bound himself, and then unbound :
 Lithest, gaudiest harlequin !
 Prettiest tumbler ever seen !
 Light of heart and light of limb ;
 What is now become of him ?

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ANALYSIS.—46-51. Point out the predicate of the sentence.

52. What is the syntax of *place*?
55. *Some are sleeping.* What figure here?
62. Name the figure in the line.
64. What is the syntax of *Blue-cap*?
68. Parse *inside out*.
- 63-74. Name the modifiers of *sprite*.
75. *is become.* What is the modern form?

Lambs that through the mountains wen:
 Frisking, bleating merriment,
 When the year was in its prime;
 They are sobered by this time.

If you look to vale or hill,
 If you listen, all is still,
 Save a little neighboring rill,
 That from out the rocky ground
 Strikes a solitary sound.

Vainly glitter hill and plain,
 And the air is calm in vain;
 Vainly morning spreads the lure
 Of a sky serene and pure;
 Creature none can she decoy
 Into open sign of joy:
 Is it that they have a fear
 Of the dreary season near?
 Or that other pleasures be
 Sweeter e'en than gayety?

Yet whate'er enjoyments dwell
 In the impenetrable cell
 Of the silent heart which Nature
 Furnishes to every creature;
 Whatsoe'er we feel and know
 Too sedate for outward show,
 Such a light of gladness breaks,
 Pretty kitten! from thy freaks,—

ANALYSIS.—76-79. *Lambs . . . They are sobered, etc.* **Criticism.**
 Would this form be allowable in prose?

82. Give the construction of *save*.
83. Dispose of the expression *from out*.
89. Parse the word *none*.
91. Give the construction of *that*.
93. Why *be* in this line?
94. Dispose of *e'en*.
99. Give the construction of *whatsoe'er*.
100. Parse the word *sedate*.

Spreads with such a living grace
O'er my little Laura's face ;
Yes, the sight so stirs and charms
Thee, baby, laughing in my arms,
That almost I could repine
That your transports are not mine,
That I do not wholly fare
E'en as ye do, thoughtless pair !
And I will have my careless season
Spite of melancholy reason—
Will walk through life in such a way
That, when time brings on decay,
Now and then I may possess
Hours of perfect gladsomeness.
—Pleased by any random toy ;
By a kitten's busy joy,
Or an infant's laughing eye
Sharing in the ecstasy ;
I would fare like that or this,
Find my wisdom in my bliss ;
Keep the sprightly soul awake,
And have faculties to take,
E'en from things by sorrow wrought,
Matter for a jocund thought,
Spite of care, and spite of grief,
To gambol with Life's falling Leaf.

ANALYSIS.—107. What does the line modify?

108. Parse *mine*, and show what the line modifies.
110. Dispose of *E'en* and *as*.
 To what does *pair* here refer?
115. Parse the words *Now* and *then*.
117. Give construction of *Pleased*. What are the modifiers of
Pleased?
121. Dispose of *like that*.
123. Dispose of *Keep* and *awake*.
124-126. What are the modifiers of *take*?
127. Dispose of *Spite* and *spite*.
128. Give the syntax of *To gambol*. What figure in the line?

CONTEMPORANEOUS WRITERS.

1. POETS.

Rev. George Crabbe (1754-1832).—Called by Byron “Nature’s sternest painter, yet the best.” Encouraged in his early efforts by Burke, by whose advice he became a clergyman. He was a graphic, matter-of-fact poet. Author of *The Library*, *The Village*, *The Parish Register*, etc.

Samuel Rogers (1763-1855).—A poet and banker. Always a warm and benevolent friend to struggling merit. Author of *The Pleasures of Memory*, *Columbus*, *Italy*, etc.

James Hogg (1770-1835).—Known as “the Ettrick Shepherd.” A Scotch poet of romantic and legendary character. Author of *Queen’s Wake*, *The Pilgrims of the Sun*, and some novels.

James Montgomery (1771-1854).—A journalist and poet. Born in Ayrshire, Scotland. Author of *Greenland*, *The Pelican Island*, *The World before the Flood*, and many other poems. Was for many years editor of the *Sheffield Iris*.

Thomas Campbell (1777-1844).—Distinguished both as a poet and as a prose-writer. Editor of the *New Monthly Magazine* for ten years. Author of *Pleasures of Hope*, *Gertrude of Wyoming*, *Hohenlinden*, *Lord Ullin’s Daughter*, *Ye Mariners of England*, *Lochiel’s Warning*, etc.

Felicia Hemans (1793-1835).—Felicia Browne was the daughter of a merchant. Married Captain Hemans. Began her literary career at fifteen. Author of *The Forest Sanctuary* and many shorter poems, as *The Graves of a Household*, *Casabianca*, *The Voice of Spring*, *Landing of the Pilgrims*, etc. Author of a tragedy also, *The Vespers of Palermo*.

Reginald Heber (1783-1826).—Known also as Bishop Heber. Educated at Oxford. Was bishop of Calcutta. Author of *From Greenland’s Icy Mountains* and many other beautiful hymns.

Henry Kirke White (1785-1806).—The son of a butcher. His chief poem is called *Clifton*. Died from over-work at the age of twenty-one.

Percy Bysshe Shelley (1792-1822).—A brilliant lyric poet. Was a baronet’s son. Wrote two novels while yet a schoolboy.

Was expelled from Oxford for atheism. Author of *Queen Mab*, *Alastor*, *Prometheus Unbound*, *The Cenci*, *The Skylark*, *The Cloud*, *The Sensitive Plant*, etc. Was drowned in the Bay of Spezzia, Italy.

John Keats (1795–1821).—A highly imaginative poet. Died at the age of twenty-four. His chief poems are *Endymion*, *Hyperion*, *The Eve of St. Agnes*, *Ode on a Grecian Urn*, *Ode to a Nightingale*.

Bryan Waller Procter (1790–1874).—Known also as “Barry Cornwall.” Educated at Harrow. A schoolfellow of Byron. Became a barrister-at-law. Was both a lyric and a dramatic poet. Author of *A Sicilian Story*, *The Flood of Thessaly*, *Mirandola*, etc.

Robert Pollok (1799–1827).—Was a theological student. Author of *The Course of Time*, once a very popular sacred epic.

Thomas Hood (1798–1845).—The son of a London bookseller. A great wit and humorist. His best poems are *Eugene Aram's Dream*, *The Song of a Shirt*, *The Bridge of Sighs*, *Plea of the Midsummer Fairies*.

2. DRAMATISTS.

Joanna Baillie (1762–1851)—A writer of many dramas, also of Scottish songs. The only one of her many plays which was put on the stage is *De Montfort*.

James Sheridan Knowles (1784–1862).—A distinguished dramatist. The son of an English teacher of elocution. Wrote plays when but twelve years old. Was also an actor. Became a teacher of elocution and grammar. His chief dramas are *Virginius*, *William Tell*, *The Hunchback*, *The Wife*, *The Beggar of Bethnal Green*, etc.

3. PROSE-WRITERS.

1. *Historians*:

John Lingard (1771–1851).—Author of *History of England*. Was a Roman Catholic priest. Author also of *The Antiquities of the Anglo-Saxon Church*.

Henry Hallam (1778–1859).—Educated at Eton and Oxford. One of the most correct of historians. Author of *View of Europe during the Middle Ages*, *The Constitutional History of England*, and *An Introduction to the Literature of Europe*.

2. Novelists:

Frances Burney, Countess d'Arblay (1752-1840).—Daughter of Dr. Burney. Her best novel is *Evelina*. Wrote also *Cecilia*. Married Count d'Arblay, a French refugee.

Maria Edgeworth (1767-1849).—Was taught chiefly by her father, who was the author of several works on education and engineering. Her chief works are *Castle Rackrent*, *Belinda*, *Popular Tales*, *Tales of a Fashionable Life*, and *The Parent's Assistant*.

John Galt (1779-1839).—A Scotch novelist. Was a student of law, a writer for the stage, a merchant, and, lastly, a novelist. Wrote *Ayrshire Legatees*, *The Annals of a Parish*, *The Last of the Lairds*, etc.

Jane Austen (1775-1817).—A clergyman's daughter. Wrote *Pride and Prejudice*, *Mansfield Park*, *Sense and Sensibility*, etc.

Frances Trollope (1778-1863).—The daughter of an English clergyman. Began her career as a writer in 1832 with a satire entitled *The Domestic Manners of the Americans*. Wrote *The Vicar of Wrexhall*, *The Widow Barnaby*, *The Ward of Thorpe Combe*, etc.

Mary Russell Mitford (1786-1855).—Daughter of Dr. Mitford, whom she supported in later life by the earnings of her pen. Author of *Our Village*, *Belford Regis*, *Stories of American Life*, etc.

Frederick Marryat (1792-1848).—A captain in the Royal Navy. His best novels are pictures of English sailor-life. Author of *Peter Simple*, *Jacob Faithful*, *Midshipman Easy*, *Newton Forster*, etc.

Mrs. Amelia Opie (1769-1853).—Wife of the painter Opie. Author of a number of novels of a domestic character. Wrote *Father and Daughter*, *Tales of the Heart*, *Temper*, etc.

3. Essayists and Critics:

William Cobbett (1762-1835).—At first a field-laborer, then a soldier. Became a member of Parliament. His chief works are *Rural Rides*, *Cottage Economy*, and some works on America.

William Hazlitt (1778-1830).—Originally a painter, but chose literature as his profession. Was a critic of great brilliancy and refinement. Wrote *Life of Napoleon*, *Characters of Shakespeare's Plays*, *Table Talk*, *Lectures on the English Poets*.

Sir James Mackintosh (1765–1832).—An historian, a critic, and a statesman. A brilliant writer of essays on political and historical subjects. Much of his writing was done for cyclopædias.

Sydney Smith (1771–1845).—A brilliant wit. Was a tutor in Edinburgh, then a London preacher, then a rector in Yorkshire, and lastly a canon of St. Paul's. The first editor and one of the founders of the *Edinburgh Review*, of which he wrote the chief literary criticisms. Became afterward a Scottish judge, and remained on the bench almost to the time of his death.

Robert Southey (1774–1843).—A laborious and industrious writer of both prose and poetry. Was known as one of the Lake School of poets. Became poet-laureate in 1813. His best prose works are *Life of Nelson*, *A History of Brazil*, *Life of Cowper*, *Life of Chatterton*, *Life of Wesley*, *Life of H. Kirke White*. His best poem is *The Curse of Kehama*.

Prof. John Wilson (1785–1854).—Educated at Oxford. Became Professor of Moral Philosophy at Edinburgh. Was both a poet and an essayist. Known as "Christopher North" in *Blackwood's Magazine*. Author of *Noctes Ambrosianæ* and *Lights and Shadows of Scottish Life*.

Thomas de Quincey (1785–1859).—Educated at Eton and Oxford. A very eloquent writer. Author of *The Confessions of an Opium-Eater*, *Suspira de Profundis*, and many valuable essays.

Charles Lamb (1775–1834).—A schoolfellow of Coleridge. Wrote a number of graceful essays for the *London Magazine* entitled *Essays by Elia*, on which his chief fame rests.

J. G. Lockhart (1794–1854).—Son-in-law of Sir Walter Scott. For a time editor of the *London Quarterly Review*. Wrote *Life of Scott*.

Walter Savage Landor (1775–1864).—A writer of both prose and poetry. Author of *Imaginary Conversations* and a number of poems.

Leigh Hunt (1784–1859).—Wrote both prose and poetry. His style was both picturesque and graceful. His chief poems are *The Story of Rimini*, *The Palfrey*, and *A Legend of Florence*. His prose consists of essays, sketches, and memoirs.

Isaac Disraeli (1766–1848).—Author of *The Curiosities of Literature*, *The Amenities of Literature*, *Calamities and Quarrels of Authors*, and other works of a similar character.

Horne Tooke (1736–1812).—Son of a London poultreer. Was tried for high treason in 1794. Author of *Epea Pieroentia; or, The Diversions of Purley*.

Lord Brougham (1779–1868).—A great scholar, statesman, orator, and writer. Author of *Observations on Light, Statesmen of the Reign of George III., England under the House of Lancaster*, etc.

4. Scientific Writers:

Jeremy Bentham (1748–1832).—A prominent writer on political science. The son of a London solicitor. Spent most of his life in writing on law and politics.

Dugald Stewart (1753–1828).—Born in Edinburgh. Became Professor of Moral Philosophy in the University of Edinburgh. Author of *The Philosophy of the Human Mind*, *A View of the Active and Moral Powers of Man*, and *Outlines of Moral Philosophy*.

Sir Humphry Davy (1778–1829).—Was a distinguished chemist. Inventor of the safety-lamp. Wrote many articles for the Royal Society. Author also of *Salmonia; or, Days of Fly-Fishing, Consolations in Travel*, etc.

Sir John Herschel (1792–1871).—An eminent scientific man. Educated at Cambridge. Author of *A Treatise on Sound*, *Discourse on Natural Philosophy*, *Outlines of Astronomy*.

5. Theologians:

Adam Clarke (1760–1832).—A renowned Oriental scholar and biblical critic and commentator. His chief works are *A Commentary on the Bible* and *a Bibliographical Dictionary*.

Robert Hall (1764–1831).—A distinguished Baptist preacher. His chief literary works are *An Apology for the Freedom of the Press* and *a Sermon on Modern Infidelity*.

Dr. Thomas Chalmers (1780–1847).—The ablest and most distinguished Scottish divine of his period. Became Professor of Moral Philosophy in the United College, and then Professor of Divinity in the University of Edinburgh. Author of *Natural Theology*, *Evidences of Christianity*, *Moral Philosophy*, *Astronomical Discourses*, etc.

VIII.

THE VICTORIAN AGE.

1830 to the Present Time.

REIGNS OF WILLIAM IV. AND QUEEN VICTORIA.

No era in the history of the English nation has been more prolific of great writers in nearly all departments of literature than has this. With the opening of the Victorian Age there was a general change in the modes of thought and a general forward movement in favor of education, not only in England, but also in the United States. No epoch in history shows greater enlightenment. The first public grant in favor of education in England was made in 1833, and since that time these grants have been regularly made, and the intelligence of the English people has been greatly advanced. The number of readers has also correspondingly increased, and with them the number of thinkers and authors. The character of the literature has also in a measure changed, and has become more reflective and scientific than that of the preceding or poetic age.

The chief poets of the age are Tennyson, Mrs. Browning, and Miss Ingelow. Among the chief prose-writers are the historians Macaulay and Froude, the novelists Thackeray, Dickens, and George Eliot, and the essayist Carlyle.

19. ALFRED TENNYSON,

Born 1810-1892.

ALFRED TENNYSON, who became poet-laureate on the death of Wordsworth in 1850, is the great representative English poet of the Victorian Age.

Tennyson was the son of a Lincolnshire clergyman. He was born in the year 1810. Three brothers—Frederick, Charles, and Alfred—all were poets, but the youngest of the three, Alfred, was the only one destined to become famous as the representative literary man of his age. The first effort that brought him to the notice of the public was a poem with which he won the Chancellor's Medal in 1829, while yet an undergraduate at Trinity College, Cambridge, his theme being *Timbuctoo*. A year later a Cornhill publisher announced Tennyson's first volume, entitled *Poems, chiefly Lyrical, by Alfred Tennyson*, in which appeared such gems as "Claribel" and "Mariana in the Moated Grange." But the reception with which the volume met was not encouraging. Nothing daunted, the poet again came before the public in 1833, when, in addition to some of his former poems, he presented such favorites as "The Miller's Daughter," "The Lotus-Eaters," and "The Queen of the May." But again the critics were severe and unkind, and during the next nine years the poet seemed to preserve silence. In 1842, however, he issued two new volumes of poems, in which were such admirable productions as "Locksley Hall," "The Gardener's Daughter," "Lady Clara Vere de Vere," and "Godiva." In 1847, Tennyson published an epic poem in blank

verse entitled *The Princess: a Medley*, which has been characterized by critics as graceful and exquisite.

In 1850 the poet presented a new volume to the public, entitled *In Memoriam*, a collection of one hundred and twenty-nine poems; and in 1855 another volume, entitled *Maud, and Other Poems*.

In 1858, Tennyson published one of his best and most extended poems, entitled *Idylls of the King*, which celebrates the adventures of the mythical King Arthur and the Knights of the Round Table. To this volume was added another of a similar character in 1869, entitled *The Holy Grail*; and in 1864, between the times of publishing the two poems here mentioned, he issued a volume entitled *Enoch Arden, and Other Poems*.

Tennyson's best poems are "Locksley Hall," *In Memoriam*, *The Princess*, and *Idylls of the King*. At the present time the poet, who is a man of studious and industrious habits, is still living at Petersfield, Hampshire, England.

CRITICISM BY TAINÉ.

TENNYSON is a born poet; that is, a builder of airy palaces and imaginary castles. But the individual passion and absorbing preoccupations which generally guide the hands of such men are wanting to him: he found in himself no plan of a new edifice; he has built after all the rest; he has simply chosen amongst all forms the most elegant, ornate, exquisite. Of their beauties he has taken but the flower. At most, now and then, he has here and there amused himself by designing some genuinely English and modern cottage. If in this choice of architecture, adopted or restored, we look for a trace of him, we shall find it, here and there, in some more finely sculptured frieze, in some more delicate and graceful sculptured rose-work; but we only

find it marked and sensible in the purity and elevation of the moral emotion which we carry away with us when we quit his gallery of art.

CHARGE OF THE LIGHT BRIGADE.

NOTE.—This poem is by many regarded as Tennyson's most famous production. It has for its basis the heroic action of a brigade in the battle of Balaklava. As a lyric it is unsurpassed in any language.

I.

HALF a league, half a league,
 Half a league onward,
 All in the valley of death
 Rode the Six Hundred.
 “Forward, the Light Brigade!
 Charge for the guns!” he said;
 Into the valley of death
 Rode the Six Hundred.

5

II.

“Forward, the Light Brigade!”
 Was there a man dismayed?
 Not though the soldier knew
 Some one had blundered:
 Theirs not to make reply,
 Theirs not to reason why,
 Theirs but to do and die;
 Into the valley of death
 Rode the Six Hundred.

10

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ANALYSIS.—1-4. Is the sentence periodic or loose?

1. Parse *half*.
2. Parse *onward*.
3. Name the figure in this line.
5. Supply the ellipsis.
6. Name the object of *said*.
8. Who were the *Six Hundred*?
11. What figure in the line?
- 11, 12. Supply the ellipsis.
12. Name the object of *knew*.
- 13-15. Rewrite these clauses.

III.

Cannon to right of them,
 Cannon to left of them,
 Cannon in front of them,
 Volleyed and thundered ;
 Stormed at with shot and shell,
 Boldly they rode and well ;
 Into the jaws of Death,
 Into the mouth of Hell
 Rode the Six Hundred.

20

25

IV.

Flashed all their sabres bare,
 Flashed as they turned in air,
 Sabring the gunners there,
 Charging an army, while
 All the world wondered :
 Plunged in the battery-smoke,
 Right through the line they broke ;
 Cossack and Russian
 Reeled from the sabre-stroke,
 Shattered and sundered :
 Then they rode back—but not,
 Not the Six Hundred.

30

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- ANALYSIS.**—21. Name the subjects of *volleyed* and *thundered*.
 22. *Stormed at*, etc. What does the phrase modify? What figure in the line?
 23. Name modifiers of *rode*.
 24. *Jaws of Death*. What figure?
 25. Point out the figure in this line.
 26. Name the modifiers of *Rode*.
 27. What is the meaning of *sabre*? What figure in the line?
 28. What is the antecedent of *they*?
 29, 30. *Sabring*, etc.; *Charging*, etc. What do these phrases modify?
 30, 31. *while*, etc. What does the clause modify?
 31. Point out the figure.
 32. Parse *Right*. Name the antecedent of *they*.
 36 *Shattered and sundered*. What do these words modify?
 38. *Not the Six Hundred*. Explain.

V.

Cannon to right of them,
 Cannon to left of them,
 Cannon behind them,
 Volleyed and thundered ;
 Stormed at with shot and shell,
 While horse and hero fell,
 They that had fought so well
 Came through the jaws of Death,
 Back from the mouth of Hell,
 All that was left of them,
 Left of Six Hundred.

VI.

When can their glory fade ?
 Oh, the wild charge they made !
 All the world wondered !
 Honor the charge they made,
 Honor the Light Brigade,
 Noble Six Hundred !

-
- ANALYSIS.**—43. *Stormed at*, etc. What does the phrase modify ?
 44. *horse and hero*. Explain.
 45. Parse the adverbs in the line.
 46. Point out the figure.
 47. Name the figure in this line.
 48. With what is *All* in apposition ? Why is *that* preferable to *who* or *which* in this line ?
 49. Parse the word *Hundred*.
 50. What figure in the line ?
 51. Point out the figure.
 52. What figure in this line ?
 53. Dispose of the word *Honor*. Supply the ellipsis in this line.
 54. Supply the ellipsis in this line.
 55. Give the grammatical construction of *Noble Six Hundred*.
 Give the prosody of this poem. Mention other poems written by Tennyson in the capacity of poet-laureate.
 Give the etymology of the word *poet-laureate*.
 On what does the appointment to the laureateship depend ?

THE CHARGE OF THE HEAVY BRIGADE.

[*For study and analysis.*]

NOTE.—The charge of the Three Hundred of the Heavy Brigade, under Major-General Sir James Y. Scarlett, was as brilliant and heart-stirring a dash as that of the Light Brigade, and more fortunate. Moving along the valley with some seven hundred troopers, well within the British lines, as he supposed, he was astonished to see a body of three thousand Russian horse emerge along the top of the ridge half a mile away. Immediately they bore down on his squadrons, which were without support, and which, indeed, were so divided that less than three hundred of the Inniskillings and Scots Greys were immediately at hand. The Russians drew up to within a few hundred yards, and for some unaccountable reason halted, when General Scarlett ordered his men to attack, and himself rode forward at full pace against the Russian centre. In the movement forward he got fifty yards in advance of his men, who were slightly delayed in their charge up the hill by the ropes of some tents not yet quite struck. Mounted on powerful horses, he and his three attendants—Elliott, his aide-de-camp, a trumpeter, and the gigantic orderly Shegog—broke through the Russian lines, and his three hundred, following immediately after, did the same. It was impossible by mere impact to beat backward up the hill a force ten times as large as their own; and so they fought their way through it, jammed in the mêlée of men and horses, saved by their superior height and reach of arm, smiting with one hand and with the other dragging the riders from their seats. Then they found the enemy faced about to their rear, and again they fought their way through, back to where they started. Meanwhile, the wings of the Russians, which had been extended to right and left, and had been closed to embrace the fated British as in the hug of a bear, were now smitten by the remainder of the Heavy Brigade, which had been hurried along to aid their engaged comrades. Their onset, added to the confusion already caused, threw the Russians into utter disorder, and they hurried confusedly up and over the hill, leaving the field in the hands of the British.—*New York Independent.*

I.

The charge of the gallant Three Hundred, the Heavy Brigade!
 Down the hill, down the hill, thousands of Russians,
 Thousands of horsemen, drew to the valley—and stayed.
 For Scarlett and Scarlett's Three Hundred were riding by
 When the points of the Russian lances broke in on the sky; 5
 And he called, "Left wheel into line!" and they wheeled and
 obeyed.

Then he looked at the host that had halted, he knew not why,
 And he turned half round, and he bade his trumpeter sound
 To the charge!" and he rode on ahead, as he waved his blade
 To the gallant Three Hundred, whose glory will never die: 10
 Follow, and up the hill!"
 Up the hill, up the hill, followed the Heavy Brigade.

II.

The trumpet, the gallop, the charge, and the might of the
 fight!

Down the hill slowly thousands of Russians
 Drew to the valley and halted at last on the height, 15
 With a wing pushed out to the left, and a wing to the right.
 But Scarlett was far on ahead, and he dashed up alone
 Through the great gray slope of men;
 And he whirled his sabre; he held his own
 Like an Englishman there and then; 20
 And the three that were nearest him followed with force,
 Wedged themselves in between horse and horse,
 Fought for their lives in the narrow gap they had made,
 Four amid thousands; and up the hill, up the hill,
 Galloped the gallant Three Hundred, the Heavy Brigade. 25

III.

Fell like a cannot-shot,
 Burst like a thunderbolt,
 Crashed like a hurricane,
 Broke through the mass from below,
 Drove through the midst of the foe, 30
 Plunged up and down, to and fro,
 Rode, flashing blow upon blow,

Brave Inniskillings and Greys,
 Whirling their sabres in circles of light.
 And some of us, all in a maze,
 Who were held for a while from the fight,
 And were only standing at gaze
 When the dark-muffled Russian crowd
 Folded its wings from the left and the right,
 And rolled them around like a cloud—
 Oh! mad for the charge and the battle were we,
 When our own good red-coats sank from sight,
 Like drops of blood in a dark gray sea;
 And we turned to each other, muttering, all dismayed,
 Lost are the gallant Three Hundred, the Heavy Brigade!" 45

IV.

But they rode like victors and lords
 Through the forests of lances and swords;
 In the heart of the Russian hordes,
 They rode, or they stood at bay;
 Struck with the sword-hand and slew;
 Down with the bridle-hand drew
 The foe from the saddle, and threw
 Under foot there in the fray;
 Raged like a storm, or stood like a rock
 In the wave of a stormy day;
 Till suddenly, shock upon shock,
 Staggered the mass from without;
 For our men galloped up with a cheer and a shout,
 And the Russians surged and wavered and reeled
 Up the hill, up the hill, up the hill, out of the field,
 Over the brow and away. 60

V.

Glory to each and to all, and the charge that they made.
 Glory to all the Three Hundred, the Heavy Brigade!

20. MRS. ELIZABETH (BARRETT) BROWNING,

1809-1861.

Mrs. BROWNING, formerly Miss BARRETT, was born in Hertfordshire, England, in 1809. It is said that she began to compose verses as early as the age of ten, and, receiving encouragement from her friends, she issued a volume entitled *An Essay on Mind, and Other Poems*, when but seventeen years of age. Her first successful poem, however, which appeared in 1833, was her translation of *Prometheus Bound*, from the Greek dramatist Æschylus. From 1838 to 1844 she published a number of poems, and in the latter year her writings were collected and published in two volumes. About the year 1840 the bursting of a blood-vessel confined her to her room for a twelvemonth, and her failing health compelled her to seek a milder climate. She accordingly went to Torquay. In 1846 she married Robert Browning, himself a poet of great merit, and they made Florence their permanent home. Mrs. Browning soon found herself sympathizing deeply with the cause of the suffering Italians, and, witnessing the revolutionary outbreak of 1848, she found an excellent theme for her next important poem, *Casa Guidi Windows*, which gives the impressions of the writer upon events in Tuscany as she witnessed them from the windows of her own house, the Casa Guidi in Florence.

Mrs. Browning's greatest poem is *Aurora Leigh*, a poetical novel in blank verse, which appeared in 1856. It consists largely of an expression of her decided opin-

ions on the nature and mission of woman. The poem is a singular mixture of prose and poetry, in which passion and sentiment are intermingled with metaphysical discussions and commonplace conversations. Her last publication was a volume entitled *Poems before Congress*, issued in 1860, which also bears evidence of her great interest in Italy and its people. Few writers have exercised so healthful an influence over our literature as has Mrs. Browning. Indeed, there is scarcely a sentiment of all that she has so gracefully written which any one would wish omitted.

Mrs. Browning died on the 29th of June, 1861, at her home in Casa Guidi, Florence. A marble tablet in front of the house, erected by the grateful people of Florence, records the fact that here "wrote and died Elizabeth Barrett Browning, who, by her song, created a golden link between Italy and England."

CRITICISM BY CHAMBERS.

THE highest place among our modern poetesses must be claimed for Mrs. Browning, formerly Miss Barrett. In purity and loftiness of sentiment and feeling, and in intellectual power, she is excelled only by Tennyson, whose best works, it is evident, she had carefully studied. Her earlier style reminds us more of Shelley, but this arises from similarity of genius and classical tastes, not imitation. "Poetry," said Mrs. Browning, "has been as serious a thing to me as life itself; and life has been a very serious thing. I never mistook pleasure for the final cause of poetry, nor leisure for the hour of the poet. I have done my work so far as work—not as mere hand- and head-work, apart from the personal being, but as the completest expression of that being to which I could attain."

COWPER'S GRAVE.

NOTE.—This is one of Mrs. Browning's earliest poems, but also one of the most finished of her productions. It is written in her best style.

IT is a place where poets crowned may feel the heart's decaying,
It is a place where happy saints may weep amid their praying.
Yet let the grief and humbleness as low as silence languish:
Earth surely now may give her calm to whom she gave her
anguish.

O poets! from a maniac's tongue was poured the deathless 5
singing;
O Christians! at your cross of hope a hopeless hand was clinging;
O men! this man in brotherhood, your weary paths beguiling,
Groaned inly while he taught you peace, and died while ye
were smiling!

And now, what time ye all may read through dimming tears
his story,
How discord on the music fell, and darkness on the glory, 10
And how when, one by one, sweet sounds and wandering lights
departed,
He wore no less a loving face because so broken-hearted,

He shall be strong to sanctify the poet's high vocation,
And bow the meekest Christian down in meeker adoration.
Nor ever shall he be, in praise, by wise or good forsaken, 15
Named softly as the household name of one whom God hath
taken.

ANALYSIS.—3. What figure in the line? Parse *silence*.

4. *Earth . . . may give*, etc. What figure?
5. *a maniac's tongue*. To what fact in the poet Cowper's life does this refer?
9. *what time*, the time in which.
11. Give the construction of *one by one*.
14. Give grammatical construction of *bow*.
16. *Named softly*, etc.; that is, he should be named softly, etc.
Give grammatical construction of *Named*.

With quiet sadness and no gloom I learn to think upon him—
 With meekness that is gratefulness to God whose heaven hath
 won him,
 Who suffered once the madness-cloud to His own love to
 blind him,
 But gently led the blind along where breath and bird could 20
 find him,

And wrought within his shattered brain such quick poetic
 senses

As hills have language for, and stars harmonious influences.
 The pulse of dew upon the grass kept his within its number,
 And silent shadows from the trees refreshed him like a slumber.

Wild, timid hares were drawn from woods to share his home- 25
 caresses,

Uplooking to his human eyes with sylvan tendernesses.
 The very world, by God's constraint, from falsehood's ways re-
 moving,

Its women and its men became, beside him, true and loving.

And though, in blindness, he remained unconscious of that
 guiding,

And things provided came without the sweet sense of providing, 30
 He testified this solemn truth, while frenzy desolated—
 Nor man nor nature satisfied, whom only God created.

Like a sick child that knoweth not his mother whilst she
 blesses,

And drops upon his burning brow the coolness of her kisses—

- ANALYSIS.—19.** Name the antecedents of *Who*, also of *His*.
 20. *breath and bird*. What figure? Give the meaning.
 22. Give the grammatical construction of *influences*.
 24. Parse the words *like* and *slumber*.
 26. Point out the figure in this line.
 29. *in blindness*, etc. Is the expression figurative or literal?
 33. Give the grammatical construction of *Like* and *child*. What
 is the antecedent of *That*?
 34. *drops . . . the coolness*, etc. What figure?

That turns his fevered eyes around—"My mother! where's my 35
mother?"

As if such tender words and deeds could come from any other!—

The feyer gone, with leaps of heart he sees her bending o'er
him,

Her face all pale from watchful love, the unweary love she
bore him!—

Thus woke the poet from the dream his life's long fever gave
him,

Beneath those deep pathetic eyes, which closed in death to save 40
him.

Thus? Oh, not *thus!* no type of earth could image that awaking,
Wherein he scarcely heard the chant of seraphs round him
breaking,

Or felt the new immortal throb of soul from body parted,
But felt those eyes alone, and knew—"My Saviour! *not* deserted!"

Deserted! Who hath dreamt that when the cross in darkness 45
rested

Upon the Victim's hidden face, no love was manifested?

What frantic hands outstretched have e'er the atoning drops
averted?

What tears have washed them from the soul, that *one* should be
deserted?

Deserted! God could separate from His own essence rather:
And Adam's sins *have* swept between the righteous Son and 50
Father.

ANALYSIS.—38. *all pale.* Parse. Parse also *uneasy love.*

39. What is the meaning here of *his life's long fever?* (See sketch
of Cowper.)

40. What is the meaning of this line?

45. Give grammatical construction of *Deserted.*

What is the meaning of *the cross in darkness rested*, etc.? What
is the figure?

48. Why is *one* emphasized, and to whom does it refer?

50. Give the meaning of this line.

Yea, once, Immanuel's orphaned cry his universe hath shaken—
It went up single, echoless, "My God, I am forsaken!"

It went up from the Holy's lips amid his lost creation,
That of the lost no son should use those words of desolation!
That earth's worst frenzies, marring hope, should mar not hope's 55
fruition,
And I, on Cowper's grave, should see his rapture in a vision.

ANALYSIS.—51, 52. To what do these lines refer?

52. What is the antecedent of *It*?

54. What figure in the line?

55. What is the meaning of *fruition*?

56. *on Cowper's grave*. What does this phrase modify?

THE SLEEP.

NOTE.—The following are stanzas 5 and 6 from Mrs. Browning's poem, *The Sleep*.

O earth, so full of dreary noises !
O men, with wailing in your voices !
O delvèd gold, the wailers heap !
O strife, O curse, that o'er it fall !
God strikes a silence through you all,
 And "giveth His beloved sleep."

His dews drop mutely on the hill,
His cloud above it saileth still,
 Though on its slope men sow and reap
More softly than the dew is shed,
Or cloud is floated overhead,
 " He giveth His beloved sleep."

21. JEAN INGELOW,

1830?–1897.

MISS INGELOW, since the death of Mrs. Browning, is certainly England's greatest female poet. By some the date of her birth is fixed as 1825, and by others as 1830, but since little is known of her private life, these dates cannot be considered as authentic.

Her first success as a writer was won by a volume of poems published in England in 1863, and also immediately republished in America. It was received with great favor on both sides of the Atlantic, and at once won distinction for the author. Since then she has issued other volumes of poems, but none have so taken hold on the popular heart as her first effort.

In prose Miss Ingelow has done but little, her chief work being a novel, *Off the Skelligs*, published in 1872. She is author also of an admirable collection of stories for children entitled *Studies for Stories*, among which "Mopsa and the Fairy" is one of the most charming.

Miss Ingelow is chiefly a lyric poet, and her poems are characterized by a simplicity and gentleness found in few compositions. Among her best poems are "Songs of Seven," "Songs of the Night-Watches," "Songs with Preludes," "High Tide on the Coast of Lincolnshire," and "Songs on the Voices of Birds."

She is still living (1882) in England, and her works have had, and still have, an extensive sale in both England and America. They have won for their writer a degree of popularity seldom conceded to a living author.

CRITICISM.

NOTHING appeared from her pen until the year 1863, when her little volume, issued under the modest title *Poems*, placed her at once among the foremost writers of England. Some of Miss Ingelow's poems, particularly "High Tide on the Coast of Lincolnshire," are characterized by considerable dramatic power, and all of them are marked by a simplicity and naturalness of language that have helped them to reach the popular heart and make them favorites with lovers of poetry. As a lyric poet Miss Ingelow has written some songs of rare merit. Her "Songs of the Night-Watches" and "Songs of Seven"—the latter representing the seven epochs in the life of woman—have won for her high distinction.

THE MIDDLE WATCH.

NOTE.—The following extract is taken from Miss Ingelow's poem entitled "The Songs of the Night-Watches."

I.

I woke in the night, and the darkness was heavy and deep;
 I had known it was dark in my sleep,
 And I rose and looked out,
 And the fathomless vault was all sparkling, set thick round
 about
 With the ancient inhabitants silent, and wheeling too far 5
 For man's heart, like a voyaging frigate, to sail, where re-
 mote
 In the sheen of their glory they float,

ANALYSIS. 4. fathomless vault. What figure? What does the word *all* modify? Parse round about.

5. What is the difference between *inhabitants* and *inhabitants*?

6. Point out and name the figure in this line.

7. What is meant by *sheen*?

Or man's soul, like a bird, to fly near, of their beams to partake,

And dazed in their wake

Drink day that is born of a star.

10

I murmured, "Remoteness and greatness, how deep you are set!

How afar in the rim of the whole!

You know nothing of me, nor of man, nor of earth, oh, nor yet
Of our light-bearer,—drawing the marvelous moons as they roll,

Of our regent, the sun.

15

I look on you trembling, and think, in the dark with my soul,
"How small is our place 'mid the kingdoms and nations of God!

These are greater than we, every one."

And there falls a great fear, and a dread cometh over that cries,

"O my hope! Is there any mistake?

20

Did He speak? Did I hear? Did I listen aright if He spake?

Did I answer Him duly? for surely I now am awake,

If never I woke until now."

And a light, baffling wind, that leads nowhither, plays on my brow.

As a sleep, I must think on my day, of my path as untrud,

25

Or trodden in dreams, in a dreamland whose coasts are a doubt;

Whose countries recede from my thoughts, as they grope round about,

And vanish, and tell me not how.

ANALYSIS.—8. Parse the words *like* and *bird*.

8-10. Name the figures in these lines.

11. What figure in the line?

What is the object of *murmured*?

Give the construction of *Remoteness* and *greatness*.

16. What does *trembling* modify?

Name the object of *think*.

17 'mid. What figure of orthography?

19 Name the object of *cries*.

24 *nowhither*. Why *nowhither*, rather than *nowhere*?

27 Name the antecedent of *they*.

Be kind to our darkness, O Fashioner dwelling in light,
 And feeding the lamps of the sky; 30
 Look down upon this one, and let it be sweet in Thy sight,
 I pray Thee, to-night.
 Oh watch whom Thou madest to dwell on its soil, Thou Most
 High!
 For this is a world full of sorrow (there may be but one);
 Keep watch o'er its dust, else Thy children for aye are un- 35
 done,
 For this is a world where we die.

II.

With that, a still voice in my spirit that moved and that
 yearned
 (There fell a great calm while it spake),
 I heard it erewhile, but the noises of life are so loud
 That sometimes it dies in the cry of the street and the 40
 crowd;
 To the simple it cometh,—the child, or asleep or awake;
 And they know not from whence; of its nature the wise never
 learned
 By his wisdom; its secret the worker ne'er earned
 By his toil; and the rich among men never bought with his
 gold;
 Nor the times of its visiting monarchs controlled, 45
 Nor the jester put down with his jeers
 (For it moves where it will), nor its season the aged discern
 By thought, in the ripeness of years.
 O elder than reason, and stronger than will!
 A voice, when the dark world is still: 50

ANALYSIS.—29. *O Fashioner.* To whom is allusion made here?

30. *feeding the lamps.* What figure?

35. *o'er.* Explain the use of the apostrophe here.

Dispose of the word *else*.

41. *or asleep.* What is the usual form?

42. What is the antecedent of *they*?

49. *O elder.* Why *elder* rather than *older* after *O*?

50. What figure in the line?

Whence cometh it? Father Immortal, Thou knowest! and
 we—
 We are sure of that witness, that sense, which is sent us of
 Thee;
 For it moves, and it yearns, in its fellowship mighty and
 dread,
 And let down to our hearts it is touched by the tears that we
 shed;
 It is more than all meanings and over all strife; 55
 On its tongue are the laws of our life,
 And it counts up the times of the dead.

III.

I will fear you, O stars, nevermore;
 I have felt it! Go on, while the world is asleep,
 Golden islands, fast moored in God's infinite deep. 60
 Hark, hark to the words of sweet fashion, the harpings of
 yore!
 How they sang to Him, seer and saint, in the far-away lands,
 "The heavens are the work of Thy hands;
 They shall perish, but Thou shalt endure;
 Yea, they all shall wax old; 65
 But Thy throne is established, O God, and Thy years are
 made sure;
 They shall perish, but Thou shalt endure,—
 They shall pass like a tale that is told."
 Doth He answer, the Ancient of Days?
 Will He speak in the tongue and the fashion of men? 70
 (Hist! hist! while the heaven-hung multitudes shine in His
 praise,

- ANALYSIS.—52. Why is *we* repeated?
 53. Dispose of the words *mighty* and *dread*.
 54. Give the grammatical construction of *let*.
 57. Give the grammatical construction of *counts up*.
 60. *Golden islands*, etc. What figure?
 62-68. Name the entire object of *sang*.
 65. What is the meaning of *wax old*?
 68. What figure in the line? Parse *like* and *tale*.
 69. Give the construction of *Ancient*.

His language of old.) Nay, He spoke with them first; it
was then
That they lifted their eyes to His throne:
"They shall call on Me, 'Thou art our Father, our God, Thou
alone!'
For I made them, I led them in deserts and desolate ways: 75
I have found them a Ransom Divine;
I have loved them with love everlasting, the children of men;
I swear by Myself, they are Mine."

ANALYSIS.—72. Give the grammatical construction of *Nay*. Name
the modifier of *it*.

74. Of what is this line a modifier?
 76. Why *Ransom Divine* with capital letters?
 77. In what case is *children*?
 78. Parse the word *Mine*.
-

WORK.

LIKE coral insects multitudinous
The minutes are whereof our life is made.
They build it up as in the deep's blue shade
It grows, it comes to light, and then and thus
• For both there is an end. The populous
 Sea-blossoms close, our minutes that have paid
 Life's debt of work are spent; the work is laid
Before our feet that shall come after us.
We may not stay to watch if it will speed,
 The bard if on some luter's string his song
Live sweetly yet; the hero if his star
Doth shine. Work is its own best earthly meed,
 Else have we none more than the sea-born throng
Who wrought those marvelous isles that bloom afar.

22. THOMAS BABINGTON MACAULAY, 1800-1859.

LORD MACAULAY, the most brilliant historical writer of the Victorian Age, though of Scotch descent, was born, October 25, 1800, in Leicestershire, England, at Rothley Temple, the house of his uncle, Thomas Babington, Esq., a wealthy merchant, from whom he took his name. His father was Zachary Macaulay, a man who spent much of his life in the island of Jamaica exerting himself to suppress the African slave-trade.

At the age of nineteen Macaulay entered Trinity College, Cambridge, where he gained two prizes for poems —one, in 1819, on *Pompeii*; and another, two years later, on *Evening*. He took his degree, B. A., in 1822, and became a Fellow of the college in 1824, taking his degree, M. A., in 1825. He had already distinguished himself by his contributions to *Knight's Quarterly Magazine*, and in August, 1825, his celebrated article on Milton appeared in the *Edinburgh Review*. This may be considered as the starting-point of Macaulay's famous literary career. The article at once arrested the attention of the reading public, and was regarded as the promise of still more brilliant productions from its author's pen.

Having studied law at Lincoln's Inn, Macaulay was called to the bar in 1826, and in 1827 Lord Lyndhurst appointed him commissioner of bankruptcy. Three years afterward he became a member of Parliament for Calne, and from 1832 to 1834 he was a member for Leeds. After this he went to India as the legal adviser to the Supreme Council of Calcutta, where he remained

until 1839. Having returned to England, he again became a member of Parliament, and for eight years represented Edinburgh. In 1847 he was defeated, and his attention was turned more directly again to literature. In 1849 the first two volumes of his famous *History of England* were given to the public, by whom they were received with great enthusiasm. The plan of the *History*, as the author expresses it, is given as follows: "I purpose to write the history of England from the accession of King James II. down to a time which is within the memory of men still living." The author, however, never finished the work. It was brought down only to the death of William III., when the author's own death, on the 18th of December, 1859, ended his labor.

Macaulay was returned to Parliament by Edinburgh in 1852, but in 1856 he was made Baron Macaulay of Rothley Temple, and he became a member of the House of Lords—the only man in England who was ever made a lord on account of the fame he had won as a writer.

Macaulay wrote not only prose, but also poetry. Among his chief poems are *Lays of Ancient Rome* and a number of ballads. His chief prose works are his *Essays* and *History of England*.

CRITICISM BY E. A. FREEMAN.

MACAULAY is a model of style—of style not merely as a kind of literary luxury, but of style in the practical aspect. When I say he is a model of style, I do not mean that it is wise in any writer to copy Macaulay's style—to try to write something that might be mistaken for Macaulay's writing. So to do is not to follow in the steps of a great writer, but merely to imitate his outward manner. So to do is not the part of a disciple, but the part of an ape. But every one who wishes to

write clear and pure English will do well to become, not Macaulay's ape, but Macaulay's disciple. Every writer of English will do well not only to study Macaulay's writings, but to bear them in his mind, and very often to ask himself, not whether his writing is like Macaulay's writing, but whether his writing is such as Macaulay would have approved.

THE PURITANS.

NOTE.—This sketch, which shows some of the most prominent characteristics of Macaulay's admirable style, is taken from his article on Milton, published in the *Edinburgh Review* for August, 1825. It is an extract from the article which, though written by Macaulay when but twenty-five years of age, and since characterized in his own words as being "overloaded with gaudy ornament," first won for him fame as an author.

We would speak first of the Puritans, the most remarkable body of men, perhaps, which the world has ever produced. The odious and ridiculous parts of their character lie on the surface. He that runs may read them; nor have there been wanting attentive and malicious observers to point them out. For many years after the Restoration they were the theme of unmeasured invective and derision. They were exposed to the utmost licentiousness of the press and of the stage at the

NOTES.—1. Puritans. The Puritans were a religious sect who were opposed to all forms in religion and who believed in a simpler mode of worship. The word is derived from *pure*, and it

was originally applied as a nickname.

7. The Restoration. This refers to the restoration of the House of Stuart by placing King Charles II. on the throne in the year 1660.

ANALYSIS.—6. To what does *them* refer?

7. What is the antecedent of *they*?

time when the press and the stage were most licentious. 10 They were not men of letters; they were as a body unpopular; they could not defend themselves, and the public would not take them under its protection. They were therefore abandoned, without reserve, to the tender mercies of the satirists and dramatists. The ostentatious 15 simplicity of their dress, their sour aspect, their nasal twang, their stiff posture, their long graces, their Hebrew names, their scriptural phrases which they introduced on every occasion, their contempt of human learning, their detestation of polite amusements, were indeed fair 20 game for the laughers. But it is not from the laughers alone that the philosophy of history is to be learned. And he who approaches this subject should carefully guard against the influence of that potent ridicule which has already misled so many excellent writers. 25

Those who roused the people to resistance, who directed their measures through a long series of eventful years, who formed, out of the most unpromising materials, the finest army that Europe had ever seen, who trampled down king, Church, and aristocracy, who, in the short 30 intervals of domestic sedition and rebellion, made the name of England terrible to every nation on the face of the earth,—were no vulgar fanatics. Most of their absurdities were mere external badges, like the signs of freemasonry or the dresses of friars. We regret 35 that these badges were not more attractive. We regret that a body to whose courage and talents mankind has owed inestimable obligations had not the lofty elegance which distinguished some of the adherents of Charles I.,

ANALYSIS.—10. *the press and the stage.* What figure?

11, 12. What figure in these lines? What is meant by *men of letters*?

20. Name the subjects of *were*.

21, 22. Name the subject of the sentence, and give the modifiers.

34. Parse *like* and *signs*.

or the easy good-breeding for which the court of Charles 40 II. was celebrated. But if we must make our choice, we shall, like Bassanio in the play, turn from the specious caskets which contain only the death's head and the fool's head, and fix our choice on the plain leaden chest which conceals the treasure. 45

The Puritans were men whose minds had derived a peculiar character from the daily contemplation of superior beings and eternal interests. Not content with acknowledging in general terms an over-ruling Providence, they habitually ascribed every event to the will 50 of the Great Being for whose power nothing was too vast, for whose inspection nothing was too minute. To know Him, to serve Him, to enjoy Him, was with them the great end of existence. They rejected with contempt the ceremonious homage which other sects substituted 55 for the pure worship of the soul. Instead of catching occasional glimpses of the Deity through an obscuring veil, they aspired to gaze full on the intolerable brightness, and to commune with Him face to face. Hence originated their contempt for terrestrial distinctions. 60 The difference between the greatest and meanest of mankind seemed to vanish when compared with the boundless interval which separated the whole race from Him on whom their own eyes were constantly fixed. They recognized no title to superiority but His favor; 65

- ANALYSIS.**—40, 41. *the court of Charles II.* What figure?
 42. Parse *like* and *Bassanio*.
 43. What is the meaning of *death's head*?
 48. What does the phrase *not content*, etc. modify?
 52-54. *To know existence.* Analyze. What figure of speech?
 58-59. What figure in the sentence?
 61, 62. *the greatest and meanest of mankind.* Is the expression correct when referring to two?
 65. Dispose of *but*.

and, confident of that favor, they despised all the accomplishments and all the dignities of the world. If they were unacquainted with the works of philosophers and poets, they were deeply read in the oracles of God. If their names were not found in the registers of heralds,⁷⁰ they felt assured that they were recorded in the Book of Life. If their steps were not accompanied by a splendid train of menials, legions of ministering angels had charge over them.

Their palaces were houses not made with hands; their diadems, crowns of glory which should never fade away. On the rich and the eloquent, on nobles and priests, they looked down with contempt; for they esteemed themselves rich in a more precious treasure and eloquent in a more sublime language—nobles by the right of an earlier creation, and priests by the imposition of a mightier hand. The very meanest of them was a being to whose fate a mysterious and terrible importance belonged—on whose slightest actions the spirits of light and darkness looked with anxious interest—who had been destined,⁸⁵ before heaven and earth were created, to enjoy a felicity which should continue when heaven and earth should have passed away.

Events which short-sighted politicians ascribed to earthly causes had been ordained on his account. For⁹⁰ his sake empires had risen and flourished and decayed.

ANALYSIS.—67-74. What figure predominates in these lines?

69. *oracles of God.* What is the meaning?

70. *heralds.* These were officers whose duty it was to keep a register of the arms of the nobility.

71, 72. *Book of Life.* What figure?

79. *more precious treasure.* What is referred to?

81. Explain the use of the terms *creation* and *imposition*.

82-88. Analyze the sentence.

90. What is the antecedent of *his*?

90, 91. *For his sake . . . decayed.* What figure?

For his sake the Almighty had proclaimed His will by the pen of the evangelist and the harp of the prophet. He had been rescued by no common deliverer from the grasp of no common foe. He had been ransomed by 95 the sweat of no vulgar agony, by the blood of no earthly sacrifice. It was for him that the sun had been darkened, that the rocks had been rent, that the dead had arisen, that all Nature had shuddered at the sufferings of her expiring God !

100

Thus the Puritan was made up of two different men—the one all self-abasement, penitence, gratitude, passion ; the other proud, calm, inflexible, sagacious. He prostrated himself in the dust before his Maker, but he set his foot on the neck of his king. In his devotional re- 105 tirement he prayed with convulsions and groans and tears. He was half-maddened by glorious or terrible illusions. He heard the lyres of angels or the tempting whispers of fiends. He caught a gleam of the Beatific Vision, or woke screaming from dreams of everlasting fire. Like Vane, he thought himself entrusted with the sceptre of the millennial year. Like Fleetwood, he cried in the bitterness of his soul that God had hid His face from him.

NOTES.—111. *Vane.* This was Sir Henry Vane, who was a member of the Council of State, and who in the Civil War was on the side of Parliament.

112. *Fleetwood* was the son-in-law of Cromwell.

ANALYSIS.—92, 93. *For his sake . . . prophet.* What figure ?

97-100. Name the modifiers of *It.* What figures in these lines ?

101. Parse *was made up.*

101-103. What figure in the sentence ?

108. *illusions.* Notice that these *illusions* are exemplified in the next two sentences.

108, 109. *He heard the lyres of angels, etc.* What figure ?

109, 110. *Beatific Vision.* What is meant by this ?

111. Give the grammatical construction of *Like* and *Vane.*

But when he took his seat in the council or girt on 115 his sword for war, these tempestuous workings of the soul had left no perceptible trace behind them. People who saw nothing of the godly but their uncouth visages, and heard nothing from them but their groans and their whining hymns, might laugh at them. But those had 120 little reason to laugh who encountered them in the hall of debate or in the field of battle. These fanatics brought to civil and military affairs a coolness of judgment and an immutability of purpose which some writers have thought inconsistent with their religious 125 zeal, but which were in fact the necessary effects of it.

The intensity of their feelings on one subject made them tranquil on every other. One overpowering sentiment had subjected to itself pity and hatred, ambition and fear. Death had lost its terrors, and pleasure 130 its charms. They had their smiles and their tears, their raptures and their sorrows, but not for the things of this world. Enthusiasm had made them stoics, had cleared their minds from every vulgar passion and prejudice, and raised them above the influence of danger 135 and corruption. It sometimes might lead them to pursue unwise ends, but never to choose unwise means. They went through the world like Sir Artegal's iron man Talus with his flail, crushing and trampling down oppressors; mingling with human beings, but having 140 neither part nor lot in human infirmities; insensible to fatigue, to pleasure, and to pain; not to be pierced by any weapon, not to be withheld by any barrier.

NOTE.—138. Sir Artegal's iron man Talus. Spenser represents Talus as the attendant of "the champion of

True Justice, Artegal," who with an iron flail threshes out falsehood and unfolds truth.

23. CHARLES DICKENS,

1812-1870.

CHARLES DICKENS, the most popular novelist of the Victorian Age, was born in Portsmouth, where his father, John Dickens, held a position in the pay department of the navy, but so much of the novelist's life was spent in London that essentially he may be called a Londoner. His father became a reporter for Parliament, and here the young novelist first acquired a taste for literary work. His father, however, preferred that Charles should be an attorney, and therefore put him to the study of law in an attorney's office. But the occupation was so distasteful to the young man that he soon abandoned it, and became a reporter for the London newspapers; and it was in this capacity that he acquired that keen insight into human character, and that full appreciation and knowledge of the follies and eccentricities of mankind, which have made his novels so popular and enjoyable wherever the English language is read.

His first literary success was a series of character-sketches entitled *Sketches by Boz*, the *nom-de-plume* being a little sister's pronunciation of Moses, the nickname applied by Dickens to a younger brother. These sketches first appeared in the *Chronicle*, but were afterward printed in book-form, and they met with a ready sale.

The author was now called upon to write the adventures and misadventures of an ideal company of Cockney sportsmen, the illustrations for the sketches to be furnished by Mr. Seymour. This volume, under the

title *The Posthumous Papers of the Pickwick Club*, first appeared in monthly parts, and was hailed with great delight, establishing for the author the beginning of the great fame which he afterward attained as a novelist.

Volume after volume followed rapidly from his pen, and after having published *Nicholas Nickleby*, *Oliver Twist*, *The Old Curiosity Shop*, and *Barnaby Rudge*, Dickens made a visit to America, in which he gleaned the material for his *American Notes for General Circulation* and *Martin Chuzzlewit*, in which works he greatly exaggerated such peculiarities and eccentricities of the Americans as fell under his observation. But this is characteristic of all his work. It is caricature and exaggeration, in a great measure, that have made his writings popular.

After Dickens's return from America he spent a year in Italy, and then, returning to England, established and edited the *Daily News*. But he soon abandoned this, and again began his favorite work of writing fiction. *Dombey and Son*, *David Copperfield*, and *Bleak House* appeared in succession. In 1850 he took charge of *Household Words*, which afterward became his own property under the name *All the Year Round*, and in this he published most of his subsequent novels in weekly installments.

Among Dickens's other works are *Christmas Stories*, *A Child's History of England*, and the novels *Hard Times*, *Little Dorrit*, *A Tale of Two Cities*, *Great Expectations*, *Our Mutual Friend*, and *Edwin Drood*; the last of which was left incomplete at the time of his death, from overwork, in 1870.

CRITICISM BY TAINÉ.

WHEN the mind, with rapt attention, penetrates the minute details of a precise image, joy and grief shake

the whole man. Dickens has this attention and sees these details; this is why he meets everywhere with objects of exaltation. He never abandons his impassioned tone; he never rests in a natural style and in simple narrative; he only rails or weeps; he writes but satires or elegies. . . . This impassioned style is extremely potent, and to it may be attributed half the glory of Dickens. The majority of men have only weak emotions. We labor mechanically, and yawn much; three-fourths of things leave us cold; we go to sleep by habit, and we no longer remark the household scenes, petty details, stale adventures, which are the basis of our existence. A man comes who suddenly renders them interesting; nay, who makes them dramatic, changes them into objects of admiration, tenderness, and dread.

We are immersed for two hundred pages in a torrent of new emotions, contrary and increasing, which communicates its violence to the mind, which carries it away in digressions and falls, and only casts it on the bank enchanted and exhausted. It is an intoxication, and on a delicate soul the effect would be too forcible; but it suits the English public, and that public has justified it.

THE LAST HOURS OF LITTLE PAUL DOMBEY.

PAUL had never risen from his little bed. He lay there, listening to the noises in the street, quite tranquilly; not caring much how the time went, but watching everything about him with observing eyes. When the sunbeams struck into his room through the rustling ⁵ blinds, and quivered on the opposite wall like golden

ANALYSIS.—6, 7. Point out the figure in these lines. Give the grammatical construction of *like* and *water*.

water, he knew that evening was coming on, and that the sky was red and beautiful. As the reflection died away, and the gloom went creeping up the wall, he watched it deepen, deepen, deepen into night. Then 10 he thought how the long streets were dotted with lamps, and how peaceful stars were shining overhead. His fancy had a strange tendency to wander to the river, which he knew was flowing through the great city; and now he thought how black it was, and how 15 deep it would look, reflecting the hosts of stars, and, more than all, how steadily it rolled away to meet the sea.

As it grew later in the night, and footsteps in the street became so rare that he could hear them coming, 20 count them as they passed, and lose them in the hollow distance, he would lie and watch the many-colored ring about the candle and wait patiently for day. His only trouble was, the swift and rapid river. He felt forced, sometimes, to try to stop it—to stem it with his childish 25 hands, or choke its way with sand—and when he saw it coming on, resistless, he cried out. But a word from Florence, who was always at his side, restored him to himself; and, leaning his poor head upon her breast, he told Floy of his dream, and smiled. 30

When day began to dawn again, he watched for the sun; and when its cheerful light began to sparkle in the room, he pictured to himself—pictured! He saw the

ANALYSIS.—10. Give the grammatical construction of *deepen*.

- 15. Name the objective modifiers of *thought*.
- 21, 22. *hollow distance*. What figure?
- 25. Give the grammatical construction of *to try* and *to stop*.
- 27. Give the grammatical construction of *coming* and *resistless*.
- 28, 29. *restored him to himself*. Elucidate.
- 29. *his poor head* What figure?
- 32. *cheerful light*. What figure?

high church-towers rising up into the morning sky, the town reviving, waking, starting into life once more, the river glistening as it rolled (but rolling fast as ever), and the country bright with dew. Familiar sounds and cries came by degrees into the street below; the servants in the house were roused and busy; faces looked in at the door, and voices asked his attendants softly how he was. Paul always answered for himself, "I am better. I am a great deal better, thank you! Tell papa so."

By little and little he got tired of the bustle of the day, the noise of carriages and carts, people passing and repassing; and would fall asleep, or be troubled with a restless and uneasy sense again—the child could hardly tell whether this were in his sleeping or his waking moments—of that rushing river. "Why, will it never stop, Floy?" he would sometimes ask her. "It is bearing me away, I think." 50

But Floy could always soothe and reassure him; and it was his daily delight to make her lay her head down on his pillow and take some rest.

"You are always watching me, Floy. Let me watch you, now." They would prop him up with cushions in a corner of his bed, and there he would recline the while she lay beside him; bending forward oftentimes to kiss her, and whispering to those who were near that she was tired, and how she had sat up so many nights beside him. 60

Thus the flush of the day, in its heat and light, would

ANALYSIS.—34, 35. *the town reviving, waking, etc.* What figure?

35. Give the grammatical construction of *reviving, waking, starting, listening.*

39, 40. *faces looked in, voices asked, etc.* What figure?

46–48. *child . . . moments.* Give the grammatical construction of all the words.

56. Parse the word *while.*

gradually decline ; and again the golden water would be dancing on the wall.

He was visited by as many as three grave doctors—they used to assemble down stairs, and come up to 65
gether—and the room was so quiet, and Paul was so observant of them (though he never asked of anybody what they said), that he even knew the difference in the sound of their watches. But his interest centred in Sir Parker Peps, who always took his seat on the side 70
of the bed. For Paul had heard them say long ago that that gentleman had been with his mamma when she clasped Florence in her arms and died. And he could not forget it now. He liked him for it. He was not afraid.

75

Paul closed his eyes with those words, and fell asleep. When he awoke the sun was high, and the broad day was clear and warm. He lay a little, looking at the windows, which were open, and the curtains rustling in the air, and waving to and fro : then he said, “ Floy, is 80
it to-morrow ? Is she come ? ”

Some one seemed to go in quest of her. Perhaps it was Susan. Paul thought he heard her telling him, when he had closed his eyes again, that she would soon be back ; but he did not open them to see. She kept 85
her word—perhaps she had never been away—but the

ANALYSIS.—62. *the golden water*, etc. What figure ?

64. *as many as three doctors*. Give the grammatical construction of all these words.

68. *even knew*. Notice the force of *even* as an emphatic adverb, relating to the entire expression.

71. Parse *long ago* ; also, *that that gentleman*.

76. *fell asleep*. Give the grammatical construction.

77. What is the meaning of *broad day* ?

81. *Is she come ?* Notice the use of *is come* or *has come*.

82. *quest*. Give a more modern word.

next thing that happened was a noise of footsteps on the stairs, and then Paul woke—woke mind and body—and sat upright in his bed. He saw them now about him. There was no gray mist before them, as there 90 had been sometimes in the night. He knew them every one, and called them by their names.

“And who is this? Is this my old nurse?” said the child, regarding, with a radiant smile, a figure coming in.

Yes, yes. No other stranger would have shed those 95 tears at the sight of him, and called him her dear boy, her pretty boy, her own poor blighted child. No other woman would have stooped down by his bed, and taken up his wasted hand, and put it to her lips and breast, as one who had some right to fondle it. No other woman 100 would have so forgotten everybody there but him and Floy, and been so full of tenderness and pity.

“Floy! this is a kind, good face!” said Paul. “I am glad to see it again. Don’t go away, old nurse! Stay here!”

105

His senses were all quickened, and he heard a name he knew.

“Who was that? who said Walter?” he asked, looking round. “Some one said Walter. Is he here? I should like to see him very much.”

110

Nobody replied directly, but his father soon said to Susan, “Call him back, then: let him come up.” After a short pause of expectation, during which he looked with smiling interest and wonder on his nurse, and saw that she had not forgotten Floy, Walter was brought 115

ANALYSIS.—91, 92. *knew them every one*. Give the grammatical construction of *one*.

101, 102. *but him and Floy*. Parse *but* and *Floy*.

106, 107. *heard a name he knew*. Supply the ellipsis.

108. Name the object of *asked*.

111, 112. Name the modifiers of *said*.

into the room. His open face and manner, and his cheerful eyes, had always made him a favorite with Paul; and when Paul saw him he stretched out his hand, and said, "Good-bye!"

"Good-bye, my child!" cried Mrs. Pipchin, hurrying 120 to his bed's head. "Not good-bye?"

For an instant, Paul looked at her with the wistful face with which he had so often gazed upon her in his corner by the fire. "Ah, yes," he said, placidly, "good-bye!—Walter dear, good-bye!" turning his head to where 125 he stood, and putting out his hand again.—"Where is papa?"

He felt his father's breath upon his cheek before the words had parted from his lips.

"Remember Walter, dear papa," he whispered, look- 130 ing in his face—"remember Walter. I was fond of Walter!" The feeble hand waved in the air, as if it cried "Good-bye!" to Walter once again.

"Now lay me down again," he said; "and, Floy, come close to me, and let me see you." 135

Sister and brother wound their arms around each other, and the golden light came streaming in, and fell upon them, locked together.

"How fast the river runs between its green banks and the rushes, Floy! But it's very near the sea. I hear the 140 waves. They always said so!"

Presently he told her that the motion of the boat upon the stream was lulling him to rest. How green the banks

ANALYSIS.—116, 117. *open face cheerful eyes.* Explain the meaning.

119. *Good-bye.* This is a contraction of *God be with you.*

133. *once again.* Explain the force of *once.*

134, 135. *come close to me.* What does *close* modify?

137. *golden light came streaming.* What figure? Give the grammatical construction of *streaming.*

were now, how bright the flowers growing on the n, and how tall the rushes! Now the boat was out at sea, but 145 gliding smoothly on. And now there was a shore before him. Who stood on the bank?

He put his hands together, as he had been used to do at his prayers. He did not remove his arms to do it, but they saw him fold them so behind her neck. 150

"Mamma is like you, Floy. I know her by the face! But tell them that the print upon the stairs at school is not divine enough. The light about the head is shining on me as I go!"

* * * * *

The golden ripple on the wall came back again, and 155 nothing else stirred in the room. The old, old fashion! The fashion that came in with our first garments, and will last unchanged until our race has run its course, and the wide firmament is rolled up like a scroll. The old, old fashion—Death!

160

Oh thank God, all who see it, for that older fashion yet, of immortality! And look upon us, angels of young children, with regards not quite estranged, when the swift river bears us to the ocean!

ANALYSIS.—151. *is like you.* Parse *like* and *you*.

155. *the golden ripple.* What figure?

158. *has run.* Dispose of this verb.

159. *is rolled up like a scroll.* What figure? Parse *like* and *scroll*

161. *all who see it.* Give the person of *all* and *who*.

24. WILLIAM MAKEPEACE THACKERAY,

1811-1863.

ONE of the greatest of English novelists was WILLIAM MAKEPEACE THACKERAY, who was born at Calcutta in 1811, his father being an English official stationed in India. When yet a small child the future novelist was sent to England, that he might be educated. After a careful training in the old Charter-House School, he was admitted to the University of Cambridge, but he did not remain long enough to take his degree. His father having died and left him a large fortune, Thackeray resolved to become an artist, and therefore spent four or five years in studying the masterpieces in the art-galleries of France, Italy, and Germany. On returning to London he continued his art-studies. But having a distrust of his abilities as an artist, and having lost a large part of his fortune, he was compelled to adopt literature as his profession.

Under the signatures "Michael Angelo Titmarsh" and "George Fitzboodle, Esq." he contributed a number of articles—poetry, criticism, and fiction—to *Fraser's Magazine*. Among the chief was a story, *Barry Lyndon*, which gave a humorous account of the adventures of an Irish fortune-hunter.

Thackeray's next venture was in writing sketches for *Punch*. To this periodical he contributed *The Snob Papers* and *Jeames's Diary*, the wit of which has rarely been equaled. Whether the author meant it or not, the latter is said to have been an excellent caricature on the phonetic system of spelling.

The foundation of Thackeray's success as a novelist was laid by his first book of fiction, *Vanity Fair*, which appeared in 1846. This production, unlike in character any preceding English novel, at once became a favorite and gave its author an honorable place among the writers of English fiction. Its two chief characters are Becky Sharp, a governess, who personifies intellect without virtue, and Amelia Sedley, who represents virtue without intellect. The characters throughout are admirably drawn, and the book shows the author to have been not only a keen satirist, but also a novelist of great excellence.

In 1849, Thackeray published a second novel, entitled *The History of Arthur Pendennis*. Following this came *The History of Henry Esmond, Esq.*, which by many is considered the author's best literary work. *The Newcomes*, Thackeray's most popular novel, appeared in 1855, and two years later *The Virginians*, a continuation of *Esmond*, was published. This last purports to be a history of the grandson of Esmond.

The most important of Thackeray's other literary work was his editorship of the *Cornhill Magazine* from 1860 to 1862, and his admirable lectures on *The Four Georges* and *The English Humorists*, which were delivered in both Great Britain and America, and all of which are models of style and criticism. The work of this lamented author was suddenly brought to an end by his death on the 24th of December, 1863.

CRITICISM BY W. F. COLLIER.

THACKERAY's language is fresh and idiomatic English, abounding in the better coinage from the mint of *slang*, though never descending to its baser metals. Words that would have shocked Dr. Johnson, and which still

startle gentlemen of the old school by their direct expressiveness, rise to his pen continually. And he talks to his readers, out of the pleasant page he gives them, with a playful, genial artlessness which not unfrequently changes to a sudden shower of sharp, satiric hits. That which especially distinguishes his works among the crowd of English novels that load our shelves and tables lies in his portrayal of human character *as it is*. Painting men and women as he meets them at a dinner or watches them in the Park, he gives us no paragons of perfection, forms of exquisite beauty enshrining minds of unsullied purity, or that opposite ideal so familiar to the readers of romance; but men and women, with all their faults and foibles, with their modest virtues shrinking from exhibition, or their meanness well deserving the censor's lash.

GEORGE III.

NOTE.—The following extract is taken from Thackeray's *Lectures on the Four Georges*. George III. was king of England from the year 1760 to the year 1820. In 1810 he became insane, and remained so mostly to the time of his death.

We have to glance over sixty years in as many minutes. To read the mere catalogue of characters who figured during that long period would occupy our allotted time, and we should have all text and no sermon. England has to undergo the revolt of the American colonies; to submit to defeat and separation; to shake under the volcano of the French Revolution; to grapple

ANALYSIS.—1. Give the grammatical construction of *have to glance*.
2, 4. *To read . . . sermon*. What figure? What is the subject of the sentence?

5. What figure in the line?

5—8. Name the modifiers of *has*. Notice the peculiar grammatical construction running through the paragraph.

and fight for the life with her gigantic enemy Napoleon; to gasp and rally after that tremendous struggle. The old society, with its courtly splendors, has to pass away; 10 generations of statesmen to rise and disappear; Pitt to follow Chatham to the tomb; the memory of Rodney and Wolfe to be superseded by Nelson's and Wellington's glory; the old poets who unite us to Queen Anne's time to sink into their graves; Johnson to die, and Scott 15 and Byron to arise; Garrick to delight the world with his dazzling dramatic genius; and Kean to leap on the stage and take possession of the astonished theatre. Steam has to be invented; kings to be beheaded, banished, deposed, restored; Napoleon to be but an episode, 20 and George III. is to be alive through all these varied changes, to accompany his people through all these revolutions of thought, government, society—to survive out of the old world into ours.

His mother's bigotry and hatred George inherited with 25 the courageous obstinacy of his own race; but he was a firm believer where his fathers had been free-thinkers, and a true and fond supporter of the Church of which

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- NOTES.**—11. Pitt. This was Sir William Pitt the younger, an English statesman.
 12. Chatham. This was William Pitt the elder, the first earl of Chatham. He was the father of Sir William Pitt the younger.
 Rodney was an admiral of the English navy.

13. Wolfe was an English general who was killed in the battle of Quebec, Canada, in 1759.
 Nelson was a celebrated English admiral.
 Wellington. This was Arthur, duke of Wellington, an English general and statesman.
-

- ANALYSIS.**—14. What poets belonged to Queen Anne's time?
 15-18. Who were *Johnson, Scott, Byron, Garrick, Kean*?
 20. What is the meaning of *episode* as here used?
 25, 26. *His . . . race.* Reconstruct the sentence.

he was the titular defender. Like other dull men, the king was all his life suspicious of superior people. He 30 did not like Fox; he did not like Reynolds; he did not like Nelson, Chatham, Burke: he was testy at the idea of all innovations, and suspicious of all innovators. He loved mediocrities: Benjamin West was his favorite painter; Beattie was his poet. The king lamented, not 35 without pathos, in his after life, that his education had been neglected. He was a dull lad, brought up by narrow-minded people. The cleverest tutors in the world could have done little probably to expand that small intellect, though they might have improved his tastes 40 and taught his perceptions some generosity.

George married the Princess Charlotte of Mecklenburg-Strelitz, and for years they led the happiest, simplest lives, sure, ever led by married couple. It is said the king winced when he first saw his homely little 45 bride; but, however that may be, he was a true and faithful husband to her, as she was a faithful and loving wife. They had the simplest pleasures, the very mildest and simplest—little country-dances, to which a dozen couple were invited, and where the honest king would 50 stand up and dance for three hours at a time to one tune; after which delicious excitement they would go

**ANALYSIS.—29. What is the meaning of *titular defender*?
dull men. What figure?**

30-33. What is gained by the repetition of *did not like*?

31. Who were *Fox* and *Reynolds*?

32. Who was *Burke*?

What is the meaning of *testy*?

37. What figures in the line?

44. Is *sure* an adjective or an adverb?

45. Is *homely* used here with its former or its present signification?

49. Give the meaning of *simpler* as used here.

50. Give the meaning of *honest*.

52. Is *delicious* a good word here?

to bed without any supper (the court-people grumbling sadly at the absence of supper), and get up quite early the next morning, and perhaps the next night have another dance; or the queen would play on the spinnet —she played pretty well, Haydn said—or the king would read to her a paper out of the *Spectator*, or perhaps one of Ogden's sermons. O Arcadia! what a life it must have been!

60

The theatre was always his delight. His bishops and clergy used to attend it, thinking it no shame to appear where that good man was seen. He is said not to have cared for Shakespeare or tragedy much; farces and pantomimes were his joy; and especially when the clown swallowed a carrot or a string of sausages he would laugh so outrageously that the lovely princess by his side would have to say, "My gracious monarch, do compose yourself." But he continued to laugh, and at the very smallest farces, as long so his poor wits were left him.

"George, be a king!" were the words which his mother was for ever croaking in the ears of her son; and a king the simple, stubborn, affectionate, bigoted man tried to be.

75

He did his best, he worked according to his lights: what virtue he knew he tried to practice; what knowledge he could master he strove to acquire. But, as one thinks of an office almost divine, performed by

ANALYSIS.—58. By whom was the *Spectator* founded?

59. *Arcadia*. A mountainous district in the heart of Peloponnesus.

63, 64. *He is much*. Criticise.

72. "*George, be a king,*" were the words. Parse.

73. Is *croaking* a good word as used here?

76. *he worked*, etc. Explain. Parse *what*.

78-90. Rewrite the sentence. Show what each infinitive phrase modifies.

any mortal man—of any single being pretending to 80 control the thoughts, to direct the faith, to order implicit obedience of brother millions; to compel them into war at his offence or quarrel; to command, “In this way you shall trade, in this way you shall think; these neighbors shall be your allies, whom you shall help— 85 these others your enemies, whom you shall slay at my orders; in this way you shall worship God;”—who can wonder that, when such a man as George took such an office on himself, punishment and humiliation should fall upon people and chief? 90

Yet there is something grand about his courage. The battle of the king with his aristocracy remains yet to be told by the historian who shall view the reign of George more justly than the trumpery panegyrists who wrote immediately after his decease. It was he, with the 95 people to back him, that made the war with America; it was he and the people who refused justice to the Roman Catholics; and on both questions he beat the patricians. He bribed, he bullied, he darkly dissembled on occasion; he exercised a slippery perseverance and a 100 vindictive resolution, which one almost admires as one thinks his character over. His courage was never to be beat. It trampled North under foot; it bent the stiff neck of the younger Pitt; even his illness never conquered that indomitable spirit. As soon as his brain 105 was clear it resumed the scheme, only laid aside when

ANALYSIS.—94. Give the meaning of *trumpery panegyrists*. Is the term used here in a complimentary or a disparaging sense?

98. What is the meaning of *patricians*? What is the opposite term?

102. *thinks his character over*. Substitute a better expression.

104. Notice the use of *even* as an emphatic adverb.

105, 106. *his brain was clear*. What figure? Explain.

108. *it . . . only laid aside*. Is the position of *only* correct?

his reason left him: as soon as his hands were out of the strait-waistcoat they took up the pen and the plan which had engaged him up to the moment of his malady. I believe it is by persons believing themselves in the right that nine-tenths of the tyranny of this world has been perpetrated. Arguing on that convenient premise, the dey of Algiers would cut off twenty heads of a morning; Father Dominic would burn a score of Jews in the presence of the Most Catholic king, and the archbishops of Toledo and Salamanca sing Amen. Protestants were roasted, Jesuits hung and quartered at Smithfield, and witches burned at Salem; and all by worthy people, who believed they had the best authority for their actions. And so with respect to old George, even Americans, whom he hated and who conquered him, may give him credit for having quite honest reasons for oppressing them.

Of little comfort were the king's sons to the king. But the pretty Amelia was his darling; and the little maiden, prattling and smiling in the fond arms of that old father, is a sweet image to look on.

From November, 1810, George III. ceased to reign. All the world knows the story of his malady: all history presents no sadder figure than that of the old man,

ANALYSIS.—108. *strait-waistcoat*. To what does this refer?

110, 111. Name the modifier of *it*.

112. *Arguing*, etc. What does this phrase modify?

113, 114. *of a morning*. Modernize.

115. Who is meant by the *Most Catholic king*?

116. Parse *sing*. Locate *Toledo* and *Salamanca*.

117, 118. Locate *Smithfield* and *Salem*.

120, 121. *even Americans*. Explain the use of *even*.

127. *to look on*. The passive infinitive is here used with the active form.

130–133. *that . . . courts*. Name the predicate. Name the modifiers of the subject.

blind and deprived of reason, wandering through the rooms of his palace, addressing imaginary parliaments, reviewing fancied troops, holding ghostly courts. I have seen his picture as it was taken at this time hanging in the apartment of his daughter, the Landgravine of 135 Hesse-Homburg,—amidst books and Windsor furniture, and a hundred fond reminiscences of her English home. The poor old father is represented in a purple gown, his snowy beard falling over his breast—the star of his famous order still idly shining on it. He was not only 140 sightless—he became utterly deaf. All light, all reason, all sound of human voices, all the pleasures of this world of God, were taken from him. Some slight lucid moments he had; in one of which, the queen, desiring to see him, entered the room, and found him singing a 145 hymn and accompanying himself on the harpsichord. When he had finished he knelt down and prayed aloud for her, and then for his family, and then for the nation, concluding with a prayer for himself, that it might please God to avert his heavy calamity from him, but if not to 150 give him resignation to submit. He then burst into tears, and his reason again fled.

What preacher need moralize on this story? what words save the simplest are requisite to tell it? It is too terrible for tears. The thought of such a misery 155 smites me down in submission before the Ruler of kings and men, the Monarch Supreme over empires and republics, the inscrutable Dispenser of life, death,

ANALYSIS.—134. *hanging*. Give the grammatical construction.
Name the modifiers of *hanging*.

143, 140. Point out the figure.

143, 144. *lucid moments*. What figure?

150. *avert from*. Criticise.

157. Give grammatical construction of *Monarch Supreme*.

158. Give grammatical construction of *Dispenser*.

happiness, victory. "O brothers," I said to those who heard me first in America—"O brothers! speaking the same dear mother-tongue,—O comrades! enemies no more, let us take a mournful hand together as we stand by this royal corpse, and call a truce to battle! Low he lies to whom the proudest used to kneel once, and who was cast lower than the poorest; dead, whom millions prayed for in vain. Driven off his throne; buffeted by rude hands; with his children in revolt; the darling of his old age killed before him untimely, our Lear hangs over her breathless lips and cries, 'Cordelia, Cordelia, stay a little!' 170

'Vex not his ghost—oh, let him pass—he hates him
That would upon the rack of this tough world
Stretch him out longer!'

Hush, Strife and Quarrel, over the solemn grave!
Sound, Trumpets, a mournful march. Fall, Dark Curtain, upon his pageant, his pride, his grief, his awful tragedy!' 175

ANALYSIS.—159–161. Name the object of *said*.

160. *speaking*, etc. What does the phrase modify?

161, 162. Give grammatical construction of *enemies, no, and more*.

163. Dispose of the word *Low*.

Name the modifiers of *he*.

164. *used to kneel*. Parse.

165. *dead, whom millions, etc.* Supply the ellipsis.

174. Point out the figure in this line.

175 *mournful march*. What figure?

Why is *Curtain* written with a capital letter?

25. GEORGE ELIOT,

1820 (?)-1881.

"GEORGE ELIOT" is the assumed name under which MRS. MARIAN C. LEWES (formerly EVANS) wrote some of the finest English novels of the Victorian Age.

Miss Evans was born about the year 1820 in the northern part of England, but of her early life little has ever been made known to the public. In girlhood she became a resident of London, where she pursued a rigid and systematic course of study, which manifests itself everywhere in her writings in a breadth and strength of thought characteristic more generally of the masculine mind, and that make her novels more than the relation of incident or the mere delineation of character.

George Eliot first attracted attention as a writer by some sketches, *Scenes of Clerical Life*, which appeared in *Blackwood's Magazine* in 1857. Her next effort was *Adam Bede*, one of her most popular novels, which appeared in 1859, and which ran through five editions in as many months. In 1859 also she published *The Mill on the Floss*, and in 1861 *Silas Marner*. Her fourth novel, *Romola*, which is one of her very best, was published in 1863. It is an historical novel of Italian life, and is probably her most artistic work, though it is less popular than most of her other writings.

In 1866 *Felix Holt, the Radical*, her fifth novel, was issued, and this was followed in 1871 by *Middlemarch*, a study of English provincial life, and in 1876 by *Daniel Deronda*, a story of modern English life. All of these

have been popular, but *Middlemarch* has met with a success and popularity almost unprecedented.

In addition to her novels, on which George Eliot's success and fame are founded, she has written also several volumes of poems. The most prominent of these are a drama, *The Spanish Gypsy*, and *Agatha, a Poem*, the first of which appeared in 1868, and the second in 1869.

A few years before her death, which occurred early in 1881, she became the wife of the celebrated philosophical writer, George Henry Lewes, who having died she married Mr. J. W. Cross, a London banker, but she died within a year after this marriage.

CRITICISM BY R. H. HUTTON.

THE great authoress who calls herself "George Eliot" is chiefly known, and no doubt deserves to be chiefly known, as a novelist, but she is certainly much more than a novelist in the sense in which that word applies even to writers of great genius—to Miss Austen or Mr. Trollope; nay, much more than a novelist in the sense in which that word applies to Miss Brontë, or even to Thackeray; though it is of course true, in relation to all these writers, that, besides being much more, she is also and necessarily not so much. What is remarkable in George Eliot is the striking combination in her of very deep speculative power with a very great and realistic imagination. It is rare to find an intellect so skilled in analysis of the deepest psychological problems, so completely at home in the conception and delineation of real characters. George Eliot discusses the practical influences acting on men and women, I do not say with the *ease* of Fielding—for there is a touch of carefulness, often of over-carefulness, in all she does—but with much of his breadth and spaciousness—the breadth and spa-

ciousness, one must remember, of a man who had seen London life in the capacity of a London police magistrate. Nay, her imagination has, I do not say of course the fertility, but something of the range and the delight in rich historic coloring, of Sir Walter Scott's; while it combines with it something too of the pleasure in ordered learning, and the laborious marshaling of the picturesque results of learning, which gives the flavor of scholastic pride to the great genius of Milton.

SAINT THERESA.

NOTE.—The following extract is taken from George Eliot's most popular novel, *Middlemarch*.

Who that cares much to know the history of man, and how the mysterious mixture behaves under the varying experiments of time, has not dwelt, at least briefly, on the life of Saint Theresa, has not smiled with some gentleness at the thought of the little girl walking 5 forth one morning, hand-in-hand with her still smaller brother, to go and seek martyrdom in the country of the Moors? Out they toddled from rugged Avila, wide-eyed and helpless-looking as two fawns, but with human hearts, already beating to a national idea, until 10 domestic reality met them in the shape of uncles and turned them back from their great resolve. That child-

ANALYSIS.—1-8. What is the modifier of *Who!* Point out the predicate of the sentence. Name the objects of *to know*.

1. Is *man* used in an abstract or a concrete sense?
- 3 4. *at least briefly*. Dispose of *at least* and *briefly*.
- 5, 6. *the little girl walking forth*, etc. Is the expression correct?
hand-in-hand. Parse. *still smaller*. What does *still* modify?
7. *to go and seek*. Is the expression correct?
- 8, 9. *Out they toddled from*. What is the preposition? What figure? What kind of adjectives are *wild-eyed* and *helpless-looking*?
- 8-12. What are the modifiers of *they*?

pilgrimage was a fit beginning. Theresa's passionate, ideal nature demanded an epic life: what were many-volumed romances of chivalry and the social conquests ¹⁵ of a brilliant girl to her? Her flame quickly burned up that light fuel, and, fed from within, soared after some illimitable satisfaction, some object which would never justify weariness, which would reconcile self-despair with the rapturous consciousness of life beyond ²⁰ self. She found her epos in the reform of a religious order.

That Spanish woman who lived three hundred years ago was certainly not the last of her kind. Many Theresas have been born who found for themselves no ²⁵ epic life wherein there was a constant unfolding of far-resonant action; perhaps only a life of mistakes, the offspring of a certain spiritual grandeur ill matched with the meanness of opportunity, perhaps a tragic failure which found no sacred poet and sank unwept into oblivion. With dim lights and tangled circumstance they tried to shape their thought and deed in noble agreement; but, after all, to common eyes their struggles seemed mere inconsistency and formlessness; for these later-born Theresas were helped by no coherent social ³⁰ faith and order which could perform the function of

ANALYSIS.—14. *epic life*. What is meant?

16. What is the proper position of the phrase *to her*?

17. Parse *fed* and *within*.

18-22. *Her flame . . . order*. Point out figures.

21. *epos*. An epic poem or its subject.

23, 24. Dispose of *lived* and *ago*. Substitute a word for *kind*.

26. Give an equivalent for *wherein*.

27, 28. Parse *offspring*.

30. Dispose of *unwept*.

33. *after all*. Give full clause of which this is an abridgment.

34. Give grammatical construction of *inconsistency*.

knowledge for the ardently willing soul. Their ardor alternated between a vague ideal and the common yearning of womanhood; so that the one was disapproved as extravagance, and the other condemned as a 40 lapse.

Some have felt that these blundering lives are due to the inconvenient indefiniteness with which the Supreme Power has fashioned the natures of women; if there were one level of feminine incompetence as strict as the 45 ability to count three and no more, the social lot of women might be treated with scientific certitude. Meanwhile, the indefiniteness remains, and the limits of variation are really much wider than any one would imagine from the sameness of a woman's coiffure and 50 the favorite love-stories in prose and verse. Here and there a cygnet is reared uneasily among the ducklings in the brown pond, and never finds the living stream in fellowship with his own oary-footed kind. Here and there is born a Saint Theresa, foundress of nothing, 55 whose loving heart-beats and sobs after an unattained goodness tremble off, and are dispersed among hindrances, instead of centring in some long recognizable deed.

ANALYSIS.—40. Parse as.

47, 48. Give a substitute for *certitude*. Parse *Meanwhile*.

53. *the living stream*. What figure?

54. What is the meaning of *oary-footed*?

26. THOMAS CARLYLE,

1795-1881.

THOMAS CARLYLE, a writer whose work was of such a variety of character that he might be styled historian, translator, biographer, and essayist in one, was born in the southern part of Scotland, in the village of Ecclefechan, Annandale, on the 4th of December, 1795. His father was a stone-mason and farmer, and his mother was also of the humbler rank, but both were persons of exceptional character and sterling piety. Thomas was the oldest of nine children, all of whom gratefully revered both father and mother.

Carlyle's early education was acquired in the grammar-school at Annan, from which he was sent to the University at Edinburgh when fourteen years of age. Here he took special delight in the study of mathematics and natural science. In May, 1814, he finished his college career, and the post of mathematical teacher in the academy at Annan being vacant, Carlyle entered the competitive examination and was successful in obtaining the place. Two years later he was called to a similar position in the academy at Kirkcaldy, where the friendship between him and Edward Irving, the head-master, which was begun at Annan when schoolboys and continued at the University, was renewed, to be kept glowing for a lifetime. Here they "talked and wrought and thought" together. For two years they pursued their task and enforced their discipline, so vigorously, it is said, as to awaken the indignation of the neighborhood, and then quitted the place for Edin-

burgh. Carlyle now abandoned teaching, and soon after also gave up his original intention of entering the ministry. On his return to Edinburgh he subjected himself to a rigid course of reading in the University library, and soon began preparing a series of short biographical articles for Brewster's *Edinburgh Cyclopædia*. He also contributed to the *Edinburgh Review* about this time, and in 1822 undertook the translation of Legendre's *Geometry*, prefixing an original and thoughtful essay on "Proportion."

His next literary work was the *Life of Schiller*, which was of such excellence that it was immediately translated into German, with a preface by the German poet Goethe. Carlyle also about this time (1824) issued anonymously a translation of Goethe's *Wilhelm Meister's Apprenticeship*, which was highly praised by the critics of the day.

Two years later (in 1826) he was married to an estimable lady, Miss Jane Welsh, the daughter of Dr. Welsh of Haddington, who, it has been said, was admirably fitted to be the wife of a man of genius. Carlyle says of her on her tombstone, "For forty years she was the true and loving helpmate of her husband, and by act and word unweariedly forwarded him as none else could in all of worthy that he did or attempted." The first two years of his married life were spent in Edinburgh, where he finished a series of German translations, which he issued under the title *German Romance* in 1827. They then removed to a little farm near Dumfries, owned by Mrs. Carlyle, and known as Craigenputtoch, where they resided for six years, and where some of Carlyle's best work was done. It was while living here that he wrote many of his best essays, which were published in the leading magazines of the day. Mr Carlyle's first great book was *Sartor Resartus*, now recog-

nized as a classic. After having been rejected by a number of publishers, it was at length issued in 1834. His *History of the French Revolution* followed in 1837, and he was now on the high road to fame. The best of his other works, which followed in succession, are *Chartism*, *Past and Present*, *Hero-Worship* (originally delivered as lectures) *Miscellaneous Essays*, *Cromwell's Letters and Speeches*, *Latter-Day Pamphlets*, *Life of John Sterling*, and, the crowning effort of his literary work, *The Life of Frederick the Great*, completed in 1865. Shortly after the completion of this work he was made lord rector of the University of Edinburgh, and he delivered his installation address on April 2, 1866. But his great success was speedily followed by a great calamity in the death of his wife, on the 21st of the same month. Her husband, surviving her fifteen years, died on the morning of February 5, 1881.

CRITICISM BY LOWELL.

CARLYLE's historical compositions are wonderful prose-poems, full of picture, incident, humor, and character, where we grow familiar with his conception of certain leading personages, and even of subordinate ones if they are necessary to the scene, so that they come out living upon the stage from the dreary limbo of names; but this is no more history than the historical plays of Shakespeare. There is nothing in imaginative literature superior in its own way to the episode of Voltaire in the *Life of Frederick the Great*. It is delicious in humor, masterly in minute characterization. . . .

With the gift of song, Carlyle would have been the greatest of epic poets since Homer. Without it to modulate and harmonize and bring parts into their proper relation, he is the most amorphous of humor-

ists, the most shining avatar of whim, the world has ever seen. . . . But, with all deductions, he remains the profoundest critic and the most dramatic imagination of modern times

ROBERT BURNS

NOTE.—The following extract is taken from Carlyle's *Essay on Burns*.

PROPERLY speaking, there is but one era in the life of Burns, and that the earliest. We have not youth and manhood, but only youth; for to the end we discern no decisive change in the complexion of his character: in his thirty-seventh year he is still, as it were, in youth. 5 With all that resoluteness of judgment, that penetrating insight, and singular maturity of intellectual power exhibited in his writings, he never attains to any clearness regarding himself: to the last he never ascertains his peculiar aim, even with such distinctness as is common 10 among ordinary men, and therefore never can pursue it with that singleness of will which ensures success and some contentment to such men. To the last he wavers between two purposes: glorying in his talent, like a true poet, he yet cannot consent to make this his chief and 15 sole glory, and to follow it as the one thing needful, through poverty or riches, through good or evil report.

ANALYSIS.—1. Give the grammatical construction of *speaking*.

Parse *there* and *but*.

3. Parse *only*.

5. *as it were.* Dispose of these words.

6, 7. *with . . . power.* What kind of adjunct?

10. Give the grammatical construction of *even*.

11. *never can pursue.* Should there not be a subject supplied?

14, 15. *like a true poet.* What figure?

17. Supply the ellipsis.

Another far meaner ambition still clings to him: he must dream and struggle about a certain "rock of independence," which, natural and even admirable as it 20 might be, was still but a warring with the world on the comparatively insignificant ground of his being more or less completely supplied with money than others, of his standing at a higher or at a lower altitude in general estimation than others. For the world still appears to 25 him, as to the young, in borrowed colors: he expects from it what it cannot give to any man—seeks for contentment, not within himself, in action and wise effort, but from without, in the kindness of circumstances, in love, friendship, honor, pecuniary ease. He would be 30 happy, not actively and in himself, but passively, and from some ideal cornucopia of enjoyments not earned by his own labor, but showered on him by the beneficence of destiny. Thus, like a young man, he cannot steady himself for any fixed or systematic pursuit, but 35 swerves to and fro, between passionate hope and remorseless disappointment: rushing onward with a deep, tempestuous force, he surmounts or breaks asunder many a barrier—travels, nay advances far, but, advancing only under uncertain guidance, is ever and anon turned from 40 his path, and to the last cannot reach the only true happiness of a man—that of clear, decided activity in the

ANALYSIS.—18–25. *he must dream . . . than others.* This is all in apposition with what? Parse *others* in line 25

26. Supply the ellipsis in this line.
27. Parse *what*.
29. Parse *without*.
32. *ideal cornucopia.* What is meant?
33. *showered on him*, etc. What figure?
- 36 Dispose of *to and fro*.
38. *tempestuous force.* What figure?
39. Parse *nay*.

sphere for which by nature and circumstances he has been fitted and appointed.

We do not say these things in dispraise of Burns.⁴⁵ nay, perhaps, they but interest us the more in his favor. This blessing is not given soonest to the best, but rather it is often the greatest minds that are latest in obtaining it; for where most is to be developed, most time may be required to develop it. A complex condition had⁵⁰ been assigned him from without—as complex a condition from within: “no pre-established harmony” existed between the clay soil of Mossiel and the empyrean soul of Robert Burns: it was not wonderful, therefore, that the adjustment between them should have been⁵⁵ long postponed, and his arm long cumbered and his sight confused in so vast and discordant an economy as he had been appointed steward over. Byron was, at his death, but a year younger than Burns, and through life, as it might have appeared, far more simply situated, yet⁶⁰ in him, too, we can trace no such adjustment, no such moral manhood, but at best, and only a little before his end, the beginning of what seemed such.

By much the most striking incident in Burns's life is his journey to Edinburgh, but perhaps a still more im-⁶⁵ portant one is his residence at Irvine, so early as in his

ANALYSIS.—47–49. *This blessing. . . . obtaining it.* Criticise the clause.

49. Give the grammatical construction of *most* and *most*.
51. 52. Supply the ellipsis.
53. *Mossiel*, a village where Burns in his youth labored on the farm.
- 53, 54. Point out the figure in these lines.
58. Give the grammatical construction of *over*.
60. *far more simply situated.* Parse these words.
61. Parse *too*.
- 64–67. Criticise.

twenty-third year. Hitherto his life had been poor and toilworn, but otherwise not ungenial, and, with all its distresses, by no means unhappy. In his parentage, deducting outward circumstances, he had every reason to 70 reckon himself fortunate. His father was a man of thoughtful, intense, earnest character, as the best of our peasants are—valuing knowledge, possessing some, and, what is far better and rarer, open-minded for more—a man with a keen insight and devout heart: reverent 75 toward God, friendly therefore at once, and fearless, toward all that God has made: in one word, though but a hard-handed peasant, a complete and fully unfolded *man*. Such a father is seldom found in any rank in society, and was worth descending far in society to 80 seek. Unfortunately, he was very poor: had he been even a little richer, almost ever so little, the whole might have issued far otherwise. Mighty events turn on a straw: the crossing of a brook decides the conquest of the world. Had this William Burns's small seven acres 85

ANALYSIS.—67–69. Parse *poor, toilworn, ungenial, and unhappy*.

69–71. Is this a periodic or a loose sentence? Rewrite it.

72. Give the grammatical construction of *as* and *best*.

73. Parse *valuing* and *possessing*.

75, 76. Parse *reverent, friendly, and therefore*.

76. Name the modifiers of *fearless*.

77. *in one word.* Parse.

78. Give the grammatical construction of *but*.

77, 78. Transpose and supply the ellipsis.

80. Parse *worth* and *far*.

80, 81. Give the grammatical construction of *to seek*.

81 *had he been.* Give the mode of the verb.

82. Give the grammatical construction of *even*.

Dispose of *almost ever so little*.

82, 83. *the whole . . . otherwise.* What is the meaning? Parse *far* and *otherwise*.

83–85. Point out the figures in these lines.

85 *Had this*, etc. Parse the verb.

of nursery-ground anyhow prospered, the boy Robert had been sent to school—had struggled forward, as so many weaker men do, to some university—come forth not as a rustic wonder, but as a regular, well-trained intellectual workman, and changed the whole course⁹⁰ of British literature; for it lay in him to have done this! But the nursery did not prosper: poverty sank his whole family below the help of even our cheap school system. Burns remained a hard-worked plowboy, and British literature took its own course. Never-⁹⁵theless, even in this rugged scene, there is much to nourish him. If he drudges, it is with his brother, and for his father and mother, whom he loves and would fain shield from want. Wisdom is not banished from their poor hearth, nor the balm of natural feeling: the solemn¹⁰⁰ words, *Let us worship God*, are heard there from a “priest-like father:” if threatenings of unjust men throw mother and children into tears, these are tears not of grief only, but of holiest affection: every heart in that humble group feels itself the closer knit to every other: in their¹⁰⁵ hard warfare they are there together, a “little band of brethren.” Neither are such tears, and the deep beauty that dwells in them, their only portion. Light visits the

ANALYSIS.—87-91. Give the mode of each of the verbs.

89. Dispose of the word *wonder*.

91, 92. *for it lay in him to have done this.* Criticise.

92, 93. *poverty sank his whole family.* Criticise.

93. Parse *even*.

94. Parse *plowboy*.

101. *Let us worship God.* Give the grammatical construction.

102, 103. Point out the figure.

103, 104. *these are tears . . . affections.* Analyze the sentence.

105. *feels itself the closer knit.* Give the grammatical construction of each of these words.

106, 107. Dispose of the words “*little band of brethren*.”

108, 109. Name the figure in these lines.

heart as it does the eyes of all living: there is a force, too, in this youth, that enables him to trample on mis-¹¹⁰ fortune—nay, to bind it under his feet to make him sport. For a bold, warm, buoyant humor of character has been given him; and so the thick-coming shapes of evil are welcomed with a gay, friendly irony, and in their closest pressure he bates no jot of heart or hope.¹¹⁵ Vague yearnings of ambition fail not as he grows up; dreamy fancies hang like cloud-cities around him; the curtain of existence is slowly rising in many-colored splendor and gloom: and the auroral light of first love is gilding his horizon, and the music of song is on his¹²⁰ path; and so he walks

“In glory and in joy,
Behind his plow, upon the mountain-side.”

We know, from the best evidence, that up to this date Burns was happy—nay, that he was the gayest, brightest, most fantastic, fascinating being to be found in the world—more so even than he ever afterward appeared. But now, at this early age, he quits the paternal roof, goes forth into looser, louder, more exciting society, and becomes initiated in those dissipations, those vices,¹³⁰ which a certain class of philosophers have asserted to

ANALYSIS.—109. Name the modifiers of *force*.

112. What is the force of *For*?

113. Give the grammatical construction of *so*.

115. *he bates no jot*. What is the meaning?

116. *grows up*. Parse.

116, 117. Point out the figure. Give the grammatical construction of *cloud-cities*.

119–121. *the auroral light . . . his path*. Explain the figures.

124. Explain the use and construction of *up to*.

126. Should not the word *most* be placed before *fascinating*?

127. Dispose of *more so even*.

be a natural preparative for entering on active life--a kind of mud-bath, in which the youth is, as it were. necessitated to steep, and, we suppose, cleanse himself, before the real toga of manhood can be laid on him. 135 We shall not dispute much with this class of philosophers: we hope they are mistaken, for sin and remorse so easily beset us at all stages of life, and are always such indifferent company, that it seems hard we should, at any stage, be forced and fated not only to meet, but 140 to yield to them, and even serve for a term in their leprous armada. We hope it is not so. Clear we are, at all events, it cannot be the training one receives in this service, but only our determining to desert from it, that fits us for true manly action. We become men not after we 145 have been dissipated, and disappointed in the chase of false pleasure, but after we have ascertained, in any way, what impassable barriers hem us in through this life; how mad it is to hope for contentment to our infinite soul from the *gifts* of this extremely finite world—that a 150 man must be sufficient for himself, and that “for suffering and enduring there is no remedy but striving and doing.” Manhood begins when we have in any way made truce with necessity—begins, at all events, when

ANALYSIS.—132, 133. *a kind of mud-bath.* To what does this refer?

133. Dispose of *as it were*.

135. Point out the figure in this line.

139. *that it seems hard we should*, etc. Supply the ellipsis.

141, 142. Give the syntax of *even*. What figure in these lines?

142. *We hope it is not so.* Analyze.

142, 143. *at all events.* Give the grammatical construction.

145. *We become men.* Give the case of *men*.

148. *hem us in.* Dispose of these words.

149. What words are explanatory of *it*? Name the modifiers of *to hope*. What are the modifiers of *contentment*?

151-155. “*for suffering doing.*” Analyze.

153. Name the subject and the modifiers of *begins*.

we have surrendered to necessity, as the most part only 155
do, but begins joyfully and hopefully only when we
have reconciled ourselves to necessity; and thus, in
reality, triumphed over it, and felt that in necessity we
are free. Surely such lessons as this last, which in one
shape or other is the grand lesson for every mortal man, 160
are better learned from the lips of a devout mother, in
the looks and actions of a devout father, while the heart
is yet soft and pliant, than in collision with the sharp
adamant of fate, attracting us to shipwreck us, when the
heart is grown hard, and may be broken before it will 165
become contrite! Had Burns continued to learn this,
as he was already learning it, in his father's cottage, he
would have learned it fully, which he never did, and
been saved many a lasting aberration, many a bitter
hour and year of remorseful sorrow. 170

ANALYSIS.—163, 164. Name the figure in these lines.

166. *Had Burns continued*, etc. What is the mode of the verb?

168. Name the antecedent of *which*.

169. *been saved*. Name the mode and the tense.

27. JAMES ANTHONY FROUDE,

1818-1894.

JAMES ANTHONY FROUDE, one of England's greatest historians, and the son of Dr. Froude, archdeacon of Totness, was born in Devonshire in 1818. He was educated at Westminster and at Oriel College, Oxford. After having won the Chancellor's Prize in 1842 for an English essay, he became a Fellow of Exeter College.

Froude first appeared as an author in 1847, when he published *Shadows from the Clouds*, a work of considerable merit, but now almost forgotten. His next attempt was *The Nemesis of Faith*, which he meant as a protest against the reverence of the Church for what he calls Hebrew mythology. This work having offended the universities, he was deprived of his fellowship, and also of a position to which he had been appointed in Tasmania.

Froude's great work, and the one on which his fame is based, is his *History of England from the Fall of Wolsey to the Death of Elizabeth*, twelve volumes, which appeared from 1856 to 1869. The style of the work is admirable, and it is the most complete record extant of the period of which it treats; but it is also partisan, and many of the incidents are over-colored. While his thought is judicious and forcibly expressed, he sometimes bends the historical fact to establish an argument or enforce an opinion, rather than states the entire truth and permits each reader to draw his own conclusions.

The most important of Mr. Froude's other writings

are two volumes issued in 1867, entitled *Short Studies on Great Subjects* and *The English in Ireland in the Eighteenth Century*—which last is in a measure an excuse for the conduct of the English government in its relations toward Ireland—and his *Sketch of Caesar*, a masterpiece of English composition.

CRITICISM.

FROUDE's style in some of his writings resembles that of Carlyle, of whom he is an admirer, though it is without a tinge of the pessimism which characterized the later writings of his illustrious Scotch model. His claim is that he wrote his *History* after a careful investigation of the material at hand—state documents and correspondence of the time represented; and his aim seems to have been not to justify Henry VIII., but rather to avoid the wholesale censure visited upon that monarch. His style is not only forcible, but also graphic and clear. He has written ably on social and educational topics, as well as on history, and few books better repay a careful perusal than do his *Short Studies on Great Subjects* and his *Sketch of Caesar*.

THE INSTRUCTIVENESS OF ROMAN HISTORY.

NOTE.—This sketch is taken from the opening chapter of Froude's *Sketch of Caesar*.

To the student of political history, and to the English student above all others, the conversion of the Roman Republic into a military empire commands a peculiar interest. Notwithstanding many differences, the English and the Romans essentially resemble one another. 5

ANALYSIS.—1-4. Is this a periodic or a loose sentence?

5. *another*. Should this be *one another* or *each other* in speaking of two nations?

The early Romans possessed the faculty of self-government beyond any people of whom we have historical knowledge, with the one exception of ourselves. In virtue of their temporal freedom they became the most powerful nation in the known world ; and their liberties 10 perished only when Rome became the mistress of conquered races to whom she was unable or unwilling to extend her privileges. If England was similarly supreme, if all rival powers were eclipsed by her or laid under her feet, the imperial tendencies, which are as 15 strongly marked in us as our love of liberty, might lead us over the same course to the same end. If there be one lesson which history clearly teaches, it is this, that free nations cannot govern subject provinces. If they are unable or unwilling to admit their dependencies to 20 share their own constitution, the constitution itself will fall in pieces from mere incompetence for its duties.

We talk often foolishly of the necessities of things, and we blame circumstances for the consequences of our own follies and vices ; but there are faults which 25 are not faults of will, but faults of mere inadequacy to some unforeseen position. Human nature is equal to much, but not to everything. It can rise to altitudes where it is alike unable to sustain itself or to retire from them to a safer elevation. Yet when the field is open it 30 pushes forward, and moderation in the pursuit of great-

ANALYSIS.—8, 9. *In virtue of.* What is the meaning of *virtue* here ?

10. *known world.* What kind of adjective is *known* ?
- 11 *when Rome became*, etc. What figure ?
- 12 *If England was*, etc. What is the mode of *was* ?
- 14, 15. What figure in these lines ?
23. *We talk often foolishly.* Criticise the position of the adverb.
- 25-27. *but there are position.* Reconstruct.
- 29 *alike unable.* Give grammatical construction.

ness is never learnt and never will be learnt. Men of genius are governed by their instinct; they follow where instinct leads them; and the public life of a nation is but the life of successive generations of statesmen, whose 35 horizon is bounded, and who act from day to day as immediate interests suggest. The popular leader of the hour sees some present difficulty or present opportunity of distinction. He deals with each question as it arises, leaving future consequences to those who are to come 40 after him. The situation changes from period to period, and tendencies are generated with an accelerating force, which, when once established, can never be reversed. When the control of reason is once removed, the catastrophe is no longer distant; and then nations, like all 45 organized creations, all forms of life, from the meanest flower to the highest human institution, pass through the inevitably recurring stages of growth and transformation and decay. A commonwealth, says Cicero, ought to be immortal, and for ever to renew its youth. 50 Yet commonwealths have proved as unenduring as any other natural object;

55

“ Everything that grows
 Holds in perfection but a little moment,
 And this huge state presenteth naught but shows
 Whereon the stars in silent influence comment.”

Nevertheless, “as the heavens are high above the earth, so is wisdom above folly.” Goethe compares life to a game of whist, where the cards are dealt out by destiny, and the rules of the game are fixed: subject to these 60 conditions, the players are left to win or lose according

ANALYSIS.—33. *where*. Should this be *where* or *whither*?

35, 36. *whose horizon*. What figure? Explain.

57, 58. Give the grammatical relation of *as* and *so*.

to their skill or want of skill. The life of a nation, like the life of a man, may be prolonged in honor into the fullness of its time, or it may perish prematurely, for want of guidance, by violence or internal disorders.⁶⁵ And thus the history of national revolutions is to statesmanship what the pathology of disease is to the art of medicine. The physician cannot arrest the coming on of age. Where disease has laid hold upon the constitution, he cannot expel it. But he may check the progress of the evil if he can recognize the symptoms in time. He can save life at the cost of an unsound limb. He can tell us how to preserve our health when we have it; he can warn us of the conditions under which particular disorders will have us at disadvantage.⁷⁵ And so with nations: amidst the endless variety of circumstances there are constant phenomena which give notice of approaching danger; there are courses of action which have uniformly produced the same results; and the wise politicians are those who have learnt from experience the real tendencies of things, unmisled by superficial differences—who can shun the rocks where others have been wrecked, or from foresight of what is coming can be cool when the peril is upon them.

For these reasons the fall of the Roman Republic is exceptionally instructive to us. A constitutional government the most enduring and the most powerful that ever existed was put on its trial, and found wanting. We see it in its growth; we see the causes which undermined its strength. We see attempts to check the grow-

ANALYSIS.—62, 63. Dispose of *like* and *life*.

68, 69. *the coming on of age.* Parse *coming on.*

69 *has laid hold upon.* Parse.

76-84. Analyze the sentence.

82, 83. *rocks where others, etc.* What figure?

ing mischief fail, and we see why they failed. And we see, finally, when nothing seemed so likely as complete dissolution, the whole system changed by a violent operation, and the dying patient's life protracted for further centuries of power and usefulness. 95

Again, irrespective of the direct teaching which we may gather from them, particular epochs in history have the charm for us which dramas have—periods when the great actors on the stage of life stand before us with the distinctness with which they appear in the 106 creations of a poet. There have not been many such periods; for to see the past it is not enough for us to be able to look at it through the eyes of contemporaries; these contemporaries themselves must have been parties to the scenes which they describe. They must have had 105 full opportunities of knowledge. They must have had eyes which could see things in their true proportions. They must have had, in addition, the rare literary powers which can convey to others through the medium of language an exact picture of their own minds; 110 and such happy combinations occur but occasionally in thousands of years. Generation after generation passes by, and is crumbled into sand as rocks are crumbled by the sea. Each brought with it its heroes and its villains.

ANALYSIS.—91. Give the mode of *fail*.

94. *the dying patient's life*, etc. Explain the figure.

96. Dispose of the word *again*.

99. *actors on the stage*. What figure here?

101. *There have not*. Dispose of the word *there*.

102. Parse *for*.

102, 103. *for us to be able*, etc. Parse.

106, 107. *They must have had eyes*, etc. Is *eyes* used here in a physical or a mental sense?

110. *an exact picture*. What figure?

111. *happy combinations*. What figure?

112, 113. Parse *passes by*.

its triumphs and its sorrows ; but the history is formless & legend, incredible and unintelligible ; the figures of the actors are indistinct as the rude ballad or ruder inscription which may be the only authentic record of them. We do not see the men and women ; we see only the outlines of them which have been woven into tradition 120 as they appeared to the loves or hatreds of passionate admirers or enemies. Of such times we know nothing, save the broad results as they are measured from century to century, with here and there some indestructible pebble, some law, some fragment of remarkable poetry, 125 which has resisted decomposition. These periods are the proper subject of the philosophic historian, and to him we leave them. But there are others, a few, at which intellectual activity was as great as it is now, with its written records surviving, in which the passions, the 130 opinions, the ambitions of the age, are all before us—where the actors in the great drama speak their own thoughts in their own words ; where we hear their enemies denounce them and their friends praise them ; where we are ourselves plunged amidst the hopes and fears of the hour, 135 to feel the conflicting emotions and to sympathize in the struggles which again seem to live ; and here philosophy is at fault. Philosophy, when we are face to face with real men, is as powerless as over the *Iliad* or *King Lear*. The overwhelming human interest transcends explanation. 140 We do not sit in judgment on the right or the wrong ; we do not seek out causes to account for what takes

ANALYSIS.—117. *rude ballad*. What is the meaning of *rude* here ?

123. *save the broad results*. Give the grammatical construction of ***save***.

125. Point out the figure in the line.

132. Give the meaning of *actors* as used here.

Give the meaning of *drama* in this line.

138. *face to face*. Give the grammatical construction.

place, feeling too conscious of the inadequacy of our analysis. We see human beings possessed by different impulses, and working out a preordained result, as the subtle forces drive each along the path marked out for him; and history becomes the more impressive to us where it least immediately instructs.

ANALYSIS.—148. *least immediately.* Give the meaning of the expression.

CONTEMPORANEOUS WRITERS.

I. POETS.

Robert Browning (1812-1889).—Known as the head of the psychological school of poets. Husband of Elizabeth Barrett Browning. Educated at London University. Author of *Paracelsus*, *Pippa Passes*, *The Pied Piper of Hamelin*, *The Ring and the Book*, etc.

Mrs. C. E. S. Norton (MISS SHERIDAN), (1808-1877).—Was the granddaughter of the celebrated dramatist Sheridan. Her chief poems are *The Sorrows of Rosalie*, *The Undying One*, *The Dream*, and *The Child of the Islands*. She wrote also the novel *Stuart of Dunleath*.

Adelaide A. Procter (1825-1864).—The daughter of Bryan Waller Procter. Author of *Words, One by One*, *A New Mother*, and many other poems.

Gerald Massey (1828—).—A journalist and poet. An errand-boy up to his eighteenth year. Author of *Babe Christabel*, *Craigcrook Castle*, *Havelock's March*, and *Tale of Eternity*.

Charles Mackay (1814—).—A journalist and poet. Wrote *The Hope of the World*, *The Salamandrine*, *Voices from the Crowd*, *Town Lyrics*, *Studies from the Antique*, etc. Also a number of prose works.

William Morris (1834-1896).—A great narrative poet. Educated at Exeter College, Oxford. Wrote *The Life and Death of Jason* and *The Earthly Paradise*.

Owen Meredith (EDWARD ROBERT LYTTON, now LORD LYTTON).

TON, (1831-1891).—A son of the great novelist. Wrote under the pseudonym "Owen Meredith." Author of *The Wanderer, Lucile, Chronicles and Characters*, and *Fables* in verse.

Prof. William E. Aytoun (1813-1865).—A native of Edinburgh. Educated at the University of Edinburgh. Was afterward Professor of Belles Lettres in the same University. Wrote *Lays of Scottish Cavaliers, Bothwell*, an historical romance, and a satire *Firmilian, a Spasmodic Tragedy*.

Sydney Dobell (1824-1874).—A poet who wrote under the pseudonym "Sydney Yendys." Was employed regularly in his father's counting-house at Cheltenham. Wrote *The Roman Englund in Time of War, England's Day*, etc.

Martin Farquhar Tupper (1810-1889).—A London barrister and poet. Author of *Proverbial Philosophy, An Author's Mind, The Crock of Gold*.

Algernon Charles Swinburne (1837—).—Son of Admiral Swinburne. Educated at Eton and Oxford. A highly imaginative and classical poet. Author of *Atalanta in Calydon, Chastelard, A Song of Italy, Bothwell*, a tragedy, etc.

Robert Buchanan (1841—).—A native of Scotland. Educated at the High School and the University of Glasgow. Wrote *Undertones* when still a minor. Wrote also *Idyls of Inverburn, London Poems, The Book of Orni*, etc.

2. DRAMATISTS.

Sir Thomas Noon Talfourd (1795-1854).—An eloquent English barrister and judge. Was called to the bar in 1821, and made judge in 1833. Author of the tragedies *Ion, The Athenian Captive, and The Castilian*. Wrote also *Vacation Rambles, Life of Charles Lamb, and an Essay on the Greek Drama*.

Henry Taylor (1800—).—Distinguished both as a poet and as an essayist. Was the literary executor of Southey, and author of *Philip Van Artevelde, Isaac Comnenus, Edwin*, and other dramas.

Douglas Jerrold (1803-1857).—Son of an actor, and distinguished as a witty and satiric writer of plays, tales, and sketches. Began writing for the Coburg Theatre, on a salary, at eighteen years of age. Author of *Black-Eyed Susan, Nell Gwynne, Rent-Day, The Housekeeper, Time Works Wonders, Retired from Busi-*

ness, *Heart of Gold*, and many other dramas. Author also of *Caudle Lectures*, *Men of Character*, and other popular sketches.

Tom Taylor (1817-1880).—Educated at Glasgow University and Cambridge. Was Professor of English Literature in University College, London. Author of more than a hundred dramas. Some of his best are *Still Waters Run Deep*, *The Ticket-of-Leave Man*, *Victims*, *An Unequal Match*, *The Contested Election*, *The Overland Route*, *'Twixt Axe and Crown*, and *Joan of Arc*.

3. HISTORIANS AND BIOGRAPHERS.

Sir Archibald Alison (1792-1867).—Son of Rev. Archibald Alison, author of an *Essay on Taste*. Distinguished as a writer on law and history. Was lord rector of Marischal College, Aberdeen, and Glasgow University. Author of *History of Europe from the French Revolution to the Restoration of the Bourbons*, ten volumes, and a *History of Europe from the Fall of Napoleon 1815, to the Accession of Napoleon, 1852*, eight volumes.

George Grote (1794-1871).—An English historian of German descent. Was a banker and a member of Parliament. Wrote *History of Greece*, twelve volumes, and *Plato and the Other Companions of Socrates*, three volumes.

Henry Hart Milman (1791-1868).—Dean of St. Paul's. Author of *History of the Jews* and *History of Latin Christianity*. One of the greatest of English historians.

Thomas Arnold (1795-1842).—The celebrated head-master of Rugby School. Educated at Oxford. Author of *Roman History*, an edition of *Thucydides*, and a number of *Historical Lectures* and *Sermons*.

Connop Thirlwall (1797-1875).—Bishop of St. David's. Educated at Cambridge. Began life as a lawyer, but after three years' experience entered the Church instead. Author of a *History of Greece*, eight volumes.

Sir Francis Palgrave (1788-1861).—Son of Myer Cohen. Changed his name to his wife's mother's maiden name. Author of *The History of the Anglo-Saxons*, *The Rise and Progress of the English Commonwealth*, *The History of Normandy and of England*.

George Henry Lewes (1817-1878).—A philosophical essayist and biographer. Studied for the medical profession, but aban-

doned it for literature. Some of his best works are *Biographical History of Philosophy*, *Physiology of Common Life*, *The Spanish Drama*, *The Life and Works of Goethe*.

John Richard Green (—1883).—Examiner in the School of Modern History, Oxford. Author of *A Short History of the English People* and *Stray Studies*.

Miss Agnes Strickland (1801-1874).—A writer on historic scenes and stories for children. Aided by her sister, she wrote *Lives of the Queens of England*, *Lives of the Queens of Scotland*, etc.

John Forster (1812-1876).—A tireless literary student and biographer. His chief works were *Statesmen of the Commonwealth of England*, *Life of Goldsmith*, *Life of Dickens*, *Biographical and Historical Essays*, etc.

Charles Knight (1790-1873).—Both publisher and author. Wrote *Old Printer and Modern Press* and a *Popular History of England*.

William Howard Russell (1816—).—Special correspondent for the London *Times*. A native of Dublin. Educated at Trinity College. His chief literary work has been his articles for the *Times*. He published also *Diary in India*, *Diary North and South*, and *My Diary during the Great War*.

William Hepworth Dixon (1821-1879).—A miscellaneous writer. Studied law, but devoted himself to literature. Author of *Life of John Howard*, *Life of Admiral Blake*, *New America*, *Her Majesty's Tower*, *Free Russia*, etc.

Edward A. Freeman (1823-1892).—A prominent writer on history, politics, and architecture. Noted also as a lecturer. Author of *History and Conquest of the Saracens*, *History of the Norman Conquest*, *Growth of the English Constitution*, *A History of Architecture*, *Comparative Politics*, etc.

4. NOVELISTS.

George Payne Rainsford James (1801-1860).—A voluminous writer of fiction. Said to have written one hundred and eighty-nine volumes. Author of *Richelieu, Darnley; or, The Field of the Cloth of Gold*, *One in a Thousand*, *Edward the Black Prince*, etc.

Edward Bulwer, Lord Lytton (1805-1873).—Assumed the name

LYTTON when he succeeded to his mother's estate, she being of the house of Lytton. Educated at Cambridge. Author of many excellent novels: *Pelham*, *The Last Days of Pompeii*, *Rienzi*, *The Last of the Barons*, *The Caxtons*, *My Novel*, *What will he Do with It?* etc. Author also of several dramas: *Richelieu* and *The Lady of Lyons*.

Benjamin Disraeli (1804–1881).—The son of Isaac Disraeli. Was prime minister of England. His first novel was *Vivian Grey*. Among his best works are *Contarini Fleming*, *Coningsby*, and *Endymion*, the last written just before his death. Was made earl of Beaconsfield.

William H. Ainsworth (1805–1882).—A well-known writer of fiction. Was for a time an editor. Author of *Jack Sheppard*, *Spanish Matches*, *Old Court*, *Hilary St. Ives*, *Merrie England*, etc.

Samuel Warren (1807–1877).—An English jurist and novelist. Known chiefly as the author of *Passages from the Diary of a Late Physician* and *Ten Thousand a Year*.

Rev. Charles Kingsley (1819–1875).—A writer of prose and poetry. Educated at Magdalen College, Cambridge. Became Professor of Modern History at Cambridge. Wrote *Yeast, a Problem*, *Hypatia; or, New Friends with an Old Face*, *Westward Ho! Two Years Ago*, besides other novels and a number of poems.

Charlotte Brontë (1796–1855).—Wrote under the pseudonym "Curer Bell." One of the most original novelists of her time. The daughter of an Irish curate. Author of *The Professor*, *Jane Eyre*, *Shirley*, *Vilette*.

Charles James Lever (1806–1872).—An Irish novelist. Was for a time a physician. Editor of the *Dublin University Magazine* for three years. Wrote *The Confessions of Harry Lorrequer*, *Charles O'Malley*, *Jack Hinton*, *The Knight of Gwynne*, *The Dodd Family Abroad*, etc.

Samuel Lover (1798–1868).—An Irish novelist and songwriter. Began life as a miniature-painter. Wrote *Rory O'More*, *Handy Andy*, and *Treasure Trove*. Author also of the songs "Molly Bawn," "The Angels' Whisper," "The Four-Leaved Shamrock," etc.

Thomas Hughes (1823–1896).—A Chancery barrister. Was educated at Rugby under Dr. Arnold, and at Oriel College,

Oxford. Was a member of Parliament. Author of *Tom Brown's School-Days*, *Tom Brown at Oxford*, *The Scouring of the White Horse*, etc.

William Wilkie Collins (1824–1889).—Both a biographer and a novelist. Author of the *Life of William Collins*; also, *The Dead Secret*, *The Woman in White*, *No Name*, *Antonina*, *After Dark*, *The Moonstone*, and a number of other novels.

Captain Mayne Reid (1818–1883).—A novelist of the sensational school. Born in Ireland. Served in the U. S. army in the war with Mexico. Author of *The Rifle-Rangers*, *The Scalp-Hunters*, *The Boy Hunters*, *The Forest Exiles*, *The Quadroon*, etc.

Charles Reade (1814–1884).—An English barrister and novelist. Educated at Magdalen College. Author of *Peg Woffington*, *It is Never Too Late to Mend*, *White Lies*, *Jack of All Trades*, *The Cloister and the Hearth*, *Hard Cash*, *Griffith Gaunt*, *Foul Play*, *Put Yourself in his Place*, etc.

George MacDonald (1824—).—One of the most original novelists of the day. Educated at Aberdeen. Author of *David Elginbrod*, *Alec Forbes at Howglen*, *Annals of a Quiet Neighborhood*, *Robert Falconer*, *Wilfred Cumbermede*, and other novels.

Edmund Yates (1831–1894).—A journalist and novelist; also a dramatic writer and critic. Author of *Kissing the Rod*, *Wrecked in Port*, *Nobody's Fortune*, *The Castaway*, *Broken to Harness*, etc.

Mrs. (Dinah Maria Mulock) Craik (1826–1887).—One of the best of English novelists. A writer also of literature for children. Author of *The Ogilvies*, *John Halifax, Gentleman*, *A Life for a Life*, *Mistress and Maid*, *The Woman's Kingdom*, *A Brave Lady*, and other novels, as well as poems and miscellaneous works.

Mrs. Oliphant (formerly MARGARET WILSON), (1820–1897).—Both a novelist and a biographer. Author of a *Life of Edward Irving*. Wrote also *Zaidee*, *Harry Muir*, *Agnes*, *The Minister's Wife*, *A Rose in June*, and other novels.

Anthony Trollope (1815–1882).—A prolific novelist. Son of Mrs. Frances Trollope, the novelist. Educated at Winchester and Harrow. Author of *The Warden*, *Barchester Towers*, *The Bertrams*, *Doctor Thorne*, *Phineas Finn*, *The Vicar of Bullhampton*.

ton, Diamond Cut Diamond, and many other works of fiction. Wrote also a number of works of a miscellaneous character.

Gerald Griffin (1813–1840).—An Irish poet and novelist of great merit. Author of *Holland-tide, Tales of Munster Festivals, The Collegians*, etc. Wrote also *Giles Machree* and other poems.

George Augustus Sala (1826–1895).—A journalist and novelist. Editor of *Temple Bar*. Author of *The Buddington Peerage, The Seven Sons of Mammon, Gaslight and Daylight in London*, etc.

Mary Elizabeth Braddon (1837—).—A native of London. A prolific writer of fiction. Author of *Lady Audley's Secret, Aurora Floyd, Dead-Sea Fruit, Trail of the Serpent*, etc.

5. ESSAYISTS AND CRITICS.

Mrs. Anna Jameson (1797–1860).—An able writer on art. Daughter of Murphy, the Dublin painter. Ranks with Ruskin. Author of *Characteristics of Women, Sacred and Legendary Art, Celebrated Female Sovereigns, Handbook to the Public Galleries of Art, Legends of the Madonna*, etc.

Harriet Martineau (1802–1876).—A writer on political and social economy. Wrote also *Society in America, The History of the Thirty Years' Peace, Retrospect of Western Travel*; and two novels, *Deer Brook* and *The Hour and the Man*.

William Howitt (1795–1879).—A British prose-writer and traveler. Born of Quaker parents. Educated in the schools of that Society. Author of *Book of the Seasons, Rural Life in England, Homes and Haunts of the British Poets*, etc.

Mrs. Sarah Ellis (1812—).—Wife of a missionary to the South Sea Islands. Her chief works are *Women of England, The Daughters of England, The Wives of England, The Mothers of England*, and *A Summer and Winter in the Pyrenees*.

Sir Arthur Helps (1814–1875).—An essayist and historian. Educated at Trinity College, Cambridge. His prominent works are *Friends in Council, Companions of my Solitude, The Claims of Labor, History of the Spanish Conquest of America*, etc.

John Ruskin (1819—).—An eminent art-critic. Educated at Christ Church College, Oxford. Professor of Art in the University of Oxford. Author of *Modern Painters, The Seven Lamps of Architecture, The Stones of Venice*, besides a number of lectures on art.

Matthew Arnold (1822–1888).—A poet and essayist. Son of Dr. Thomas Arnold. Educated at Rugby and at Balliol College, Oxford. Author of *The Strayed Reveler, and Other Poems, Merope, a Tragedy, Essays on Criticism*, etc.

Professor Max Müller (1823—).—A native of Germany. Lecturer at Oxford. Author of *Chips from a German Workshop, Lectures on the Science of Language, Essays on Mythology*, etc.

Right Hon. William E. Gladstone (1809–1898).—An English statesman and author. Educated at Oxford. Author of *Studies on Homer and the Homeric Age*.

6. SCIENTIFIC WRITERS.

Mrs. Mary Somerville (1780–1872).—A distinguished writer on astronomy. Author of *The Mechanism of the Heavens, The Connection of the Physical Sciences, Physical Society*.

William Whewell, D. D. (1794–1866).—A scientific writer of great attainments. Vice-Chancellor of the University of Cambridge. Wrote *A History of the Inductive Sciences, The Philosophy of the Inductive Sciences*, etc.

Sir David Brewster (1781–1867).—A distinguished astronomer. Spent twenty years in editing the *Edinburgh Encyclopædia*. His principal works are a treatise on the *Kaleidoscope*, a treatise on *Optics, More Worlds than One*, and his *Life of Sir Isaac Newton*.

Sir William Hamilton (1788–1856).—The most profound metaphysical writer of the nineteenth century. Educated at Oxford. His principal works are his edition of *Dr. Reid's Works* and his *Lectures*, which were published after his death.

John Stuart Mill (1806–1873).—One of the ablest philosophers of Europe. Author of *A System of Logic, Essays on Political Economy, Principles of Political Economy, A Treatise on Liberty, Comte and Positivism*, etc.

Michael Faraday (1791–1867).—A great English chemist. The son of a blacksmith. His chief works are *Researches in Electricity* and popular lectures on *The Chemistry of a Candle*.

Sir Charles Lyell (1797–1875).—An eminent English geologist. The first author who succeeded in elevating geology to the dignity of a science. Wrote *Principles of Geology, Elements of Geology, Travels in North America*, etc.

Sir Roderick I. Murchison (1792–1870).—A geologist. His

chief work is *Siluria, the History of the Oldest Known Rocks containing Organic Remains*. Wrote also a work on the *Geology of Russia*.

Hugh Miller (1802-1856).—A practical geologist. For seventeen years a stone-mason. Also a brilliant writer. Author of *Poems by a Stone-Mason*, *The Old Red Sandstone*, *Footprints of the Creator*, *My Schools and Schoolmasters*, *The Testimony of the Rocks*, *The Cruise of the Betsey*, and other works.

Charles Darwin, F. R. S. (1809-1882).—An eminent naturalist. Educated at Edinburgh and Cambridge. Wrote *The Variation of Animals and Plants under Domestication*, *The Origin of Species*, *The Descent of Man*, *Movements and Habits of Climbing Plants*, etc.

John Tyndall (1820-1893).—An eminent scientist. Born in Ireland. Professor of Natural Philosophy in the Royal Institution. Author of *Heat considered as a Mode of Motion*, *Glaciers of the Alps*, *Fragments of Science*, and a number of other scientific works.

Herbert Spencer (1820—).—A writer on biology and psychology. Began life as an engineer. His chief works are *Principles of Psychology*; *Essays, Scientific, Political, and Speculative*; *Principles of Biology*, etc.

Henry Thomas Buckle (1822-1862).—A writer of great learning, but often incoherent. Author of *A History of Civilization*.

Thomas Henry Huxley, F. R. S. (1825-1895).—A distinguished naturalist. Professor of Natural History in the Royal School of Mines. His prominent works are *Man's Place in Nature*, *Lectures on Comparative Anatomy*, *Protoplasm*, *Lay Sermons*, etc.

Archibald Geikie, LL.D. (1835—).—A learned geologist. A Scotchman. Wrote *The Story of a Boulder*, *Phenomena of the Glacial Drift of Scotland*, etc.

Richard A. Proctor (1837-1888).—Eminent as an astronomer. Wrote *Saturn and its System*, *The Expanse of Heaven*, *Light Science for Leisure Hours*, *Science Byways*, etc.

J. Norman Lockyer (1836—).—An astronomer. Lecturer in the University of Cambridge. Author of *Elementary Lessons in Astronomy*.

7. THEOLOGIANS.

John H. Newman, D. D. (1801—).—An eminent theological writer. Educated at Trinity College, Oxford. Some of his most important works are *Parochial and Plain Sermons*, *History of the Arians*, *Historical Sketches*, etc.

Richard Whately, D. D. (1787–1863).—A theologian and political economist. Archbishop of Dublin. Educated at Oriel College, Oxford. Author of *Elements of Logic*, *Lectures on Political Economy*, *Elements of Rhetoric*, and many essays on theological subjects.

R. C. Trench, D. D. (1807—).—Archbishop of Dublin. An eminent theologian and scholar. Graduated at Cambridge. Became dean of Westminster. Author of *Notes on the Parables*, *Synonyms of the New Testament*, *Lessons on the Proverbs*, *Lectures on the Study of Words*; *English, Past and Present*; also a number of poems and other works.

Rev. Arthur Penrhyn Stanley (1815–1881).—Dean of Westminster. Educated at Rugby and Oxford. His principal works are *Life of Dr. Arnold*, *Commentary on the Epistles to the Corinthians*, *Sinai and Palestine*, *Lectures on the Jewish Church*, *Historical Memorials of Westminster Abbey*, etc.

Henry Alford, D. D. (1810–1871).—Dean of Canterbury. Poet and critic. Author of *Poems and Poetical Fragments*, *A Plea for the Queen's English*, *How to Study the New Testament*, etc.

Rev. F. W. Robertson (1816–1853).—A popular and eloquent clergyman. Educated at Edinburgh and Oxford. His chief work is four volumes of *Sermons*.

Isaac Taylor (1787–1865).—Called “the greatest of English lay theologians since Coleridge.” Author of *Elements of Thought*, *The Natural History of Enthusiasm*, *History of Fanaticism*, etc.

Rev. C. H. Spurgeon (1834–1892).—An eloquent and popular English preacher. Author of a number of volumes of sermons, *Morning by Morning*, *Evening by Evening*, *John Ploughman's Talks*, etc.

Nicholas Wiseman (1802–1865).—Born of Irish parents at Seville, in Spain. Educated in the English College at Rome. A man who possessed talents of a very high order. Was made a cardinal in 1850. His chief work is *Twelve Lectures on the Connection between Science and Revealed Religion*.

8. TRAVELERS.

A. H. Layard (1817—).—A famous traveler. Discovered a large number of specimens of Assyrian art at Nineveh. Published the results of his discoveries in *Nineveh and its Remains*.

Richard Francis Burton (1820—).—Another traveler and explorer. Born in Ireland. Author of *Personal Narrative of a Pilgrimage to El Medinah and Meccah*, *The Lake-Regions of Central Africa*, *Ultima Thule; or, A Summer in Iceland*, and many other works.

Sir Samuel White Baker (1821–1893).—A traveler in Africa, Ceylon, etc. Known as “the elephant-hunter.” Author of *The Rifle and the Hound in Ceylon*, *Eight Years’ Wanderings in Ceylon*; *The Albert Nyanza, Great Basin of the Nile*; *The Nile Tributaries of Abyssinia*.

Dr. David Livingstone (1817–1873).—An African missionary and traveler who made many important discoveries in Africa. Author of *Missionary Travels and Researches in South Africa*, *Narrative of an Expedition to the Zambesi and its Tributaries*, etc.

Dr. John Brown (1810–1882).—A charming essayist. Graduated at the University of Edinburgh. Wrote *Horæ Subsecivæ*, an exquisite chapter of which is known as “Rab and his Friends.” Wrote also some delightful chapters on “Dogs.” He was also a prolific writer for medical journals.

NATIONAL PERIOD,

1830.

Webster, Everett,

Mitchell,

Taylor, Holland,

Willis, Curtis,

Hawthorne,

Cooper, Irving,

Lowell,

Emerson, Channing,

Prescott,

Bancroft, Motley,

Bryant, Whittier,

Longfellow, Holmes.

REVOLUTIONARY PERIOD,

1760-1830.

Drake, Halleck.

COLONIAL PERIOD,

1640-1760.

Jonathan Edwards.

AMERICAN LITERATURE.

AMERICAN LITERATURE.

THE first book printed in America, the *Bay Psalm-Book*, was published in 1640; and this may be said to have been the beginning of American literature, though George Sandys, a resident of Virginia, is said to have translated Ovid's *Metamorphoses* some years earlier. Efforts were made in both New England and Virginia, soon after the settlement of each, to establish schools and colleges, but literature was at first neglected, because the energies of the people were necessarily directed to the settlement and development of the country.

In the earliest period of our national history, not only our schools, but also our thought and writings, were in a measure fashioned after English models. The literature therefore was largely imitative, and it continued so for the first two hundred years of our country's existence. No nation, however, has witnessed a more rapid and at the same time more healthy literary growth than has America since the beginning of the present century.

American Literature may be divided into three periods, as follows :

1. *The Colonial Period.* From 1640 to 1760.
2. *The Revolutionary Period.* From 1760 to 1830.
3. *The National Period.* From 1830 to the present.

I.

THE COLONIAL PERIOD.

1640-1760.

THE Colonial Age was mainly one of fighting and manual industry. The warfare with the Indians and the struggle for existence on the part of our early settlers left but little time or opportunity for literary culture. The drama, then the most popular form of literature in England, was not tolerated by the Puritans, and it did not flourish, therefore, in America. Libraries were few, and the means of communicating ideas but scant; hence the age was not favorable to literary development, and the growth of American literature was slow indeed. Owing to these causes also, learning was confined mainly to the clergy, and we find as a consequence that the literature of this period is almost wholly of a theological character.

1. JONATHAN EDWARDS,

1703-1758.

THE greatest writer of the Colonial Period of American literature was JONATHAN EDWARDS, a distinguished divine and metaphysician, who was born in Windsor, Connecticut, in the year 1703. At the age of thirteen he entered Yale College, and at nineteen he became a preacher in New York. A year later he was elected

tutor in Yale, which position he filled for two years, discharging the duties with great success. He then joined his grandfather as the latter's colleague in the ministry at the village of Northampton, Massachusetts, where his time was given wholly to study and the duties of his profession.

Edwards first gained fame as a writer by his treatise on *Original Sin*. His chief work, and also his most profound, is *An Inquiry into the Freedom of the Will*. It is indeed a "masterpiece of metaphysical reasoning." Among his other works may be mentioned *A Treatise concerning Religious Affections*, *The Nature of True Virtue*, and *The History of Redemption*.

Edwards followed his profession as a Congregational minister until the year 1757, when he was elected President of the College of New Jersey at Princeton, where he died of small-pox in the following year.

CRITICISM ("CHAMBERS'S CYCLOPÆDIA").

EDWARDS was a proficient in classic and Hebrew literature, physics, mathematics, history, chronology, mental philosophy, and ethics. His greatest work was written in four and a half months, during which he carried on the correspondence of the mission, and preached each Sabbath two sermons in English and two by interpreters to two Indian congregations, besides catechising the children of both tribes. His neglect of style as a writer is to be regretted. His works were printed very much as first written, yet a marked improvement was effected in his later years. The style of the *Inquiry into the Freedom of the Will* (written, as has just been said, in so short a time) is considered by competent judges to be as correct as that of most metaphysical treatises.

MEANING OF THE PHRASE "MORAL INABILITY."

NOTE.—The following short selection from Edwards's treatise on the *Freedom of the Will* illustrates his style and method of thought.

IT must be observed concerning moral inability, in each kind of it, that the word *inability* is used in a sense very diverse from its original import. . . . In the strictest propriety of speech, a man has a thing in his power if he has it in his choice or at his election; and a man 5 cannot be truly said to be unable to do a thing when he can do it if he will. It is improperly said that a person cannot perform those external actions which are dependent on the act of the will, and which would be easily performed if the act of the will were present. And if 10 it be improperly said that he cannot perform those external voluntary actions which depend on the will, it is in some respects more improperly said that he is unable to exert the acts of the will themselves; because it is more evidently false, with respect to these, that he can- :5 not if he will; for to say so is a downright contradiction: it is to say he cannot will if he does will. And in this case, not only is it true that it is easy for a man to do the thing if he will, but the very willing is the doing;

ANALYSIS.—1. *concerning.* Give the grammatical construction.

3. *diverse.* Modernize.

import. What is the meaning here?

5. Give the meaning of *election* in this line.

7. What is the meaning of *will* as here used?

7-10. Analyze the sentence.

10. Give the grammatical construction of *present*.

14. *exert the acts.* Explain.

15. Dispose of the word *more*.

16. Give the grammatical construction of *to say*.

17. *not only is it true.* How is *not only* used here?

18. Give the grammatical construction of *to do*.

19. Parse *very*.

when once he has willed, the thing is performed, and 20 nothing else remains to be done. Therefore, in these things to ascribe a non-performance to the want of power or ability is not just, because the thing wanting is not a being able, but a being willing. There are faculties of mind and capacity of nature, and everything else 25 sufficient, but a disposition; nothing is wanting but a will.

ANALYSIS.—20. *when once he has willed, the thing is performed.* Which is the modifying clause?

21. Dispose of the word *else*.
 23. Dispose of the word *wanting*.
 24. *a being able, but a being willing.* Give the grammatical construction of *being able, being willing*.
 - 25, 26. Dispose of each of the following words: *everything, else, sufficient*.
 - 26, 27. *nothing is wanting but a will.* Dispose of *nothing, wanting, but, will*.
-

CONTEMPORANEOUS WRITERS.

Rev. Increase Mather (1612–1672).—A very learned man, and for some years President of Harvard College. Wrote *Remarkable Providences*.

Rev. Cotton Mather (1663–1728).—Son of Rev. Increase Mather. Graduated at Harvard when only fifteen years of age. Wrote *Magnalia Christi Americana, The Wonders of the Invisible World*, and *Memorable Providences relating to Witchcraft*.

Rev. John Eliot (1604–1690).—A missionary to the Indians. Translated the first Bible into the Indian dialect, which translation was also the first Bible printed in America.

Mrs. Ann Bradstreet (1612–1672).—The first female American poet. Wife of Governor Bradstreet. Wrote *The Four Elements*.

THE REVOLUTIONARY PERIOD.

1760-1830.

THE American Revolution, which resulted in the establishment of the United States as a nation, disturbed the literary as well as the political world. Most of the pamphlets and books written during this period had only a temporary interest, because they related to the struggle in which the colonies were engaged, and few of them were preserved. The orations, though spirited, were mainly of a political and patriotic character, and most of them never were printed. It was not, indeed, until we felt that our liberties were secure that literature began to receive much encouragement. The age, therefore, has but few representatives of note.

2. JOSEPH RODMAN DRAKE,

1795-1820.

JOSEPH RODMAN DRAKE, a poet of great promise, who was stricken down by consumption at the early age of twenty-five, was born in the city of New York on the 7th of August, 1795. His father died while the poet was yet quite young, and left the family, consisting of Joseph and three sisters, in comparative poverty. Drake, however, obtained a good education, and completed the study of medicine under the direction of his warm personal friend, Dr. Nicholas Romayne. Soon after obtaining his degree, in October, 1816, he married

Sarah Eckford, whose wealth placed him in affluent circumstances. After his marriage, in company with his wife and his brother-in-law, Dr. De Kay, Drake visited Europe. Having returned, and finding his health much impaired, he spent the winter of 1819 in New Orleans; but his fatal disease had already laid hold on him, and he returned to New York in the spring of 1820, only to die on the following 21st of September.

Drake was a poet from boyhood. It is said he produced excellent verses at the age of fourteen. He was the warm personal friend of the poet Halleck, and together they published the *Croakers*, a series of poems, in the *Evening Post*. The series consisted of about thirty poems, nearly half of them, including *The American Flag*, having been written by Drake.

The *Culprit Fay*, Drake's most finished poem, was written in the summer of 1819. It was the result of a discussion in which Cooper the novelist and Fitz-Greene Halleck, in speaking of the adaptation of the Scottish streams to the uses of poetry by their romantic associations, claimed that such was not the case with American streams. Drake, naturally a disputer, took the opposite view, and to prove his position set to work, and taking the Highlands of the Hudson as the place in which to locate his scene, produced in three days *The Culprit Fay*, a most exquisite poem.

CRITICISM.

ONE who knew Drake well says of him: "His perception was rapid and his memory tenacious. He devoured all the works of imagination. His favorite poets were Shakespeare, Burns, and Campbell. He was fond of discussion among his friends, and would talk by the

hour, either side of an argument affording him equal opportunity." He was a rapid composer, and wrote with great ease on the spur of the moment. Many of his productions were dashed off while he sat with his friends or in the company of his household. It is impossible to say what Drake might have done had he lived, but certainly no American poet except Bryant ever wrote such musical or delicate verses at so early an age. Some of his creations, particularly *The Culprit Fay*, are poems of great delicacy and exquisite fancy.

THE AMERICAN FLAG.

I.

WHEN Freedom, from her mountain hight,
 Unfurled her standard to the air,
 She tore the azure robe of night,
 And set the stars of glory there.
 She mingled with its gorgeous dyes
 The milky baldric of the skies,
 And striped its pure, celestial white
 With streakings of the morning light;
 Then, from his mansion in the sun,
 She called her eagle bearer down,
 And gave into his mighty hand
 The symbol of her chosen land.

5

10

II.

Majestic monarch of the cloud,
 Who rear'st aloft thy regal form,

- ANALYSIS.—** 1. *Freedom.* What figure?
 2. *Unfurled her standard.* What figure?
 3. Name the figure in this line.
 6. Give the meaning of *baldric*. *milky baldric.* What figure?
 8. *streakings . . . light.* What figure?
 9-12. Point out the figure in these lines.
 13. What figure in the line?

To hear the tempest trumpings loud
And see the lightning lances driven,
When strive the warriors of the storm,
And rolls the thunder-drum of heaven,
Child of the sun ! to thee 'tis given
To guard the banner of the free,
To hover in the sulphur smoke,
To ward away the battle-stroke,
And bid its blendings shine afar,
Like rainbows on the cloud of war,
The harbingers of victory !

III.

Flag of the brave ! thy folds shall fly,
The sign of hope and triumph high,
When speaks the signal trumpet tone,
And the long line comes gleaming on ;
Ere yet the life-blood, warm and wet,
Has dimmed the glistening bayonet,
Each soldier eye shall brightly turn
To where thy sky-born glories burn,
And, as his springing steps advance,
Catch war and vengeance from the glance.
And when the cannon-mouthing loud
Heave in wild wreaths the battle-shroud,
And gory sabres rise and fall
Like shoots of flame on midnight's pall ;

- ANALYSIS.—18.** What figure on *rolls* ? On *thunder-drum of heaven* ?
19. *Child of the sun* ! What figure ?
19—25. Name the subject. Name the modifiers of the subject.
24. Parse *like* and *rainbow*.
26 *Flag of the brave* ! What figure ?
27. *sign of hope*. Give the grammatical construction of *sign*.
31. Point out the figure in the line.
33. Parse *where*.
35. Give the mode and tense of *catch*.
36. Point out the figure in the line.
37. What is the meaning of *wild* and *battle-shroud* ?
39. Parse *Like* and *shoots*. Point out the figure.

Then shall thy meteor glances glow,
And cowering foes shall sink beneath
Each gallant arm that strikes below
That lovely messenger of death.

40

IV.

Flag of the seas! on ocean wave
Thy stars shall glitter o'er the brave; 45
When death, careering on the gale,
Sweeps darkly round the bellied sail,
And frightened waves rush wildly back
Before the broadside's reeling rack,
Each dying wanderer of the sea
Shall look at once to heaven and thee,
And smile to see thy splendors fly
In triumph o'er his closing eye.

50

V.

Flag of the free heart's only home!
By angel hands to valor given,
Thy stars have lit the welkin dome,
And all thy hues were born in heaven.
For ever float that standard sheet!
Where breathes the foe but falls before us,
With Freedom's soil beneath our feet,
And Freedom's banner waving o'er us?

55

60

ANALYSIS.—40. *meteor glances*. What figure.

42. Is the word *below* a good word here?

42, 43. Give the grammatical construction of *that* and *That*.

44. Point out the figure in the line.

48. *frightened waves*. What figure?

49. What example of alliteration?

52. Give the meaning of *fly* in this line.

54. Point out the figures in the line.

57. *hues were born*, etc. What figure?

58. *standard sheet*, etc. What figure? Give the mode of *sheet*.

59. Parse *but*.

3. FITZ-GREENE HALLECK,

1790-1867.

FITZ-GREENE HALLECK, the poet, was born at Guilford, in Connecticut, July 8, 1790. Like his personal friend, Drake, he wrote verses as early as the age of fourteen. At eighteen he became a clerk in a banking-house in New York, and afterward he was bookkeeper in the private office of John Jacob Astor, the great fur-merchant, with whom he remained until the death of that millionaire; soon after which he retired to Guilford, where he remained up to the time of his death, in 1867.

Halleck gained his first literary celebrity in connection with the poems written by himself and Drake, which appeared over the pseudonym *Croaker & Co.* in the *Evening Post* in the year 1819. Most of these poems were of a personal character, in which the poets satirized the editors, politicians, aldermen, and small theatrical personages of the day. But among them were also pieces of true poetic character, such as *The World is Bright before Thce* and *There is an Evening Twilight of us Heart.*

In 1821, Halleck published a satirical squib entitled *Fanny*, which is written in the style of Byron's *Don Juan*, and which satirizes the political as well as the fashionable literary enthusiasm of the day. It was a great hit, but owed its permanent success to the music of its verses. After Halleck's visit to England in 1822 he produced his verses on *Calwick Castle*. These, with

his *Marco Bozzaris* and his lines on Burns, with other poems, were issued in book form in 1827.

CRITICISM.

THE versification of Halleck's poems is smooth and harmonious; indeed, it is almost perfect; and this is characteristic of his writings, whether he deals with the simplest subject or pours out in glowing effulgence the most brilliant thoughts on the most exalted themes. He displays also a geniality of feeling and a delicacy of humor which make his writings very pleasing. It is to be regretted that Halleck, who wrote so well, wrote so little.

MARCO BOZZARIS.

NOTE.—Bozzaris was a Greek patriot who fell in an attack upon the Turkish camp at Laspi, the site of the ancient Platea, August 20, 1823, and expired in the moment of victory, exclaiming, "To die for liberty is a pleasure, not a pain."

AT midnight, in his guarded tent,
 The Turk was dreaming of the hour
 When Greece, her knee in supplience bent,
 Should tremble at his power:
 In dreams, through camp and court, he bore 5
 The trophies of a conqueror;
 In dreams his song of triumph heard;
 Then wore his monarch's signet-ring:
 Then pressed that monarch's throne—a king;
 As wild his thoughts, and gay of wing, 10
 As Eden's garden-bird.

ANALYSIS.—3. When Greece, etc. What figure? Parse knee and bent.

- 5, 6. What kind of sentence—periodic or loose?
7. Name the subject of the clause.
8. Name the subject in this line. *signet-ring*. What figure?
9. Parse *king*.
- 10, 11. Write in prose form. Give the case of *garden-bird*.

At midnight, in the forest shades,
 Bozzaris ranged his Suliote band,
 True as the steel of their tried blades,
 Heroes in heart and hand. 15
 There had the Persian's thousands stood ;
 There had the glad earth drunk their blood
 On old Platæa's day :
 And now there breathed that haunted air
 The sons of sires who conquered there,
 With arms to strike, and souls to dare,
 As quick, as far, as they. 20

An hour passed on—the Turk awoke ;
 That bright dream was his last ;
 He woke—to hear his sentries shriek,
 "To arms ! they come ! the Greek ! the Greek !" 25
 He woke—to die 'midst flame and smoke,
 And shout, and groan, and sabre-stroke,
 And death-shots falling thick and fast
 As lightnings from the mountain-cloud ;
 And heard, with voice as trumpet loud, 30

ANALYSIS.—14. Parse the word *True*.

15. Parse *Heroes*. What is the meaning of *heart and hand* here ?

17. *earth had drunk*. What figure ?

18. *old Platæa's day*. This refers to the victory of the Lacedæmonian Greeks over the Persians in the year 479 B. C. Platæa was a city in the western part of Boeotia, near Attica.

19. Parse the word *there*.

20. Parse the word *there*.

22 To what does *as quick* refer ? also *as far* ? Give the antecedent and the case of *they*.

25 26 Give the full object of *shriek*.

26. *To arms !* To what is this phrase equivalent ? Give the grammatical construction of *Greek*.

29. Give the grammatical construction of *thick and fast*.

30. In what case is *lightnings* ? Name the antecedent of the adjunct from *mountain-cloud*.

31. Parse *trumpet* and *loud*.

- Bozzaris cheer his band :
 " Strike—till the last armed foe expires ;
 Strike—for your altars and your fires ;
 Strike—for the green graves of your sires ;
 God—and your native land !"
 38
- They fought—like brave men, long and well ;
 They piled that ground with Moslem slain ;
 They conquered, but Bozzaris fell,
 Bleeding at every vein.
 40
- His few surviving comrades saw
 His smile, when rang their proud hurrah,
 And the red field was won :
 Then saw in death his eyelids close,
 Calmly as to a night's repose,
 Like flowers at set of sun.
 45
- Come to the bridal-chamber, Death ;
 Come to the mother when she feels,
 For the first time, her first-born's breath ;
 Come, when the blessed seals
 Which close the pestilence are broke,
 And crowded cities wail its stroke ;
 Come, in consumption's ghastly form,
 The earthquake's shock, the ocean-storm,
 Come when the heart beats high and warm
 50
-
- 55

- ANALYSIS.**—32. Give the grammatical construction of *cheer*.
 33, 34, 35, 36. What is the force of the dash in each line ?
 37. Parse *like* and *men*.
 38. Who were the *Moslems* ?
 40. What does this line modify ?
 43. What is the meaning of *red field* here ?
 44. What is the subject of the clause in this line ? Dispose of the word *close*.
 45 Supply the ellipsis.
 46 Parse *like* and *flowers*.
 51 Justify the use of *are broke*.
 52. Name the figure in the line.
 53. What figure in this line ?
 55. Give the grammatical construction of *high* and *warm*.

With banquet song, and dance, and wine;
 And thou art terrible; the tear,
 The groan, the knell, the pall, the bier,
 And all we know, or dream, or fear
 Of agony, are thine.

60

But to the hero, when his sword
 Has won the battle for the free,
 Thy voice sounds like a prophet's word,
 And in its hollow tones are heard
 The thanks of millions yet to be.

65

Come, when his task of Fame is wrought,
 Come, with her laurel-leaf, blood-bought,
 Come in her crowning hour; and then
 Thy sunken eye's unearthly light
 To him is welcome as the sight

70

Of sky and stars to prisoned men;
 Thy grasp is welcome as the hand
 Of brother in a foreign land;
 Thy summons welcome as the cry
 That told the Indian isles were nigh

75

To the world-seeking Genoese,
 When the land-wind, from woods of palm,
 And orange-groves, and fields of balm,
 Blew o'er the Haytian seas.

ANALYSIS.—57, 58. Point out the figures.

59. *all we know*. Supply the ellipsis.

60. Give the grammatical construction of *thine*.

61–63. Write in prose order.

64. *hollow tones*. What figure?

65. Dispose of *yet* and *to be*.

66. What is the form of the verb *wrought*?

67. Name the antecedent of *her*. Point out the figure in the line.

70. *is*. For what tense is this a substitute? What is the case of *sight*?

72. In what case is *hand*?

75. Parse *nigh*. Why called *Indian isles*?

76. Who is meant in this line?

Bozzaris! with the storied brave	88
Greece nurtured in her glory's time,	
Rest thee—there is no prouder grave,	
Even in her own proud clime.	
She wore no funeral weeds for thee	
Nor bade the dark hearse wave its plume,	85
Like torn branch from death's leafless tree,	
In sorrow's pomp and pageantry,	
The heartless luxury of the tomb.	
But she remembers thee as one	
Long loved and for a season gone;	90
For thee her poet's lyre is wreathed,	
Her marble wrought, her music breathed;	
For thee she rings the birthday-bells,	
Of thee her babes' first lisping tells;	
For thine her evening prayer is said	95
At palace couch and cottage bed;	
Her soldier, closing with the foe,	
Gives, for thy sake, a deadlier blow;	
His plighted maiden, when she fears	
For him, the joy of her young years,	100
Thinks of thy fate and checks her tears;	
And she, the mother of thy boys,	
Though in her eye and faded cheek	
Is read the grief she will not speak,	
The memory of her buried joys,	105

ANALYSIS.—80. What is the meaning of *storied brave*?

80–83. Point out the figure in these lines.

81. Supply the ellipsis. *Greece nurtured*. What figure?

82. *prouder grave*. Give the meaning.

83. *Even* is an emphatic adverb, modifying the clause.

84. *funeral weeds*. What figure?

85. *wave its plume*. What figure?

88. Parse *luxury*.

89. Name the antecedents of *she* and *thee*. Parse *one*.

91. What is the meaning of *poet's lyre*?

96. Point out the figure in the line.

100. Give the case of *joy*.

And even she who gave thee birth
 Will, by their pilgrim-circled hearth,
 Talk of thy doom without a sigh;
 For thou art Freedom's now, and Fame's,
 One of the few, the immortal names
 That were not born to die.

110

ANALYSIS.—107. *pilgrim-circled hearth.* What is the meaning?
 111. Of what is *not* a modifier?

CONTEMPORANEOUS WRITERS.

1. POETS.

Philip Freneau (1752–1832).—A popular political poet of the Revolutionary Period. Educated at Princeton. A classmate of Madison.

Francis Hopkinson (1738–1791).—A witty poet. Educated at the University of Pennsylvania. Became a judge of the United States District Court in 1790. Author of *The Pretty Story*, *The Battle of the Kegs*, etc.

John Trumbull (1750–1831).—A writer of satires. Educated at Yale. Became a judge of the Superior Court in 1801. Author of *McFingal*, *The Progress of Dullness*, etc.

Joseph Hopkinson (1770–1842).—Son of Francis Hopkinson. A lawyer by profession. Educated at the University of Pennsylvania. Was made judge of the United States District Court in 1828. Author of *Hail Columbia*.

Clement C. Moore (1779–1863).—A Professor of Oriental and Greek Literature. Graduated at Columbia College. Author of *A Visit from St. Nicholas* and many other poems, also, a *Hebrew and English Lexicon*.

Francis Scott Key (1779–1843).—A lawyer at Washington, D. C. Educated at St. John's College, Annapolis. Wrote *Star-Spangled Banner* and other poems.

Samuel Woodworth (1785–1842).—A printer. One of the founders of the New York *Mirror*. Wrote *The Old Oaken Bucket* and a number of dramatic pieces.

Mrs. Maria Brooks (1795–1845).—Pronounced by Southey “the most impassioned and most imaginative of all poetesses.” Her chief poem is *Zophiel; or, The Bride of Seven*.

2. PROSE-WRITERS.

Benjamin Franklin (1706–1790).—One of the greatest philosophers and statesmen of his age. Rose from a tallow-chandler’s boy to some of the highest positions under the government. Among his chief works are his *Autobiography*, his *Essays*, etc.

John Adams (1735–1826).—Second President of the United States. Educated at Harvard. One of the framers of the Declaration of Independence. Author of many political and state papers.

Thomas Jefferson (1743–1826).—Third President of the United States. A great scholar and statesman. Author of *Notes on Virginia*. Wrote also the “Declaration of Independence.”

Dr. Benjamin Rush (1745–1813).—A medical writer of great reputation. Educated at Princeton. Author of *Medical Inquiries and Observations* and many miscellaneous essays.

Lindley Murray (1745–1826).—Author of the first *English Grammar*; also of the *English Reader*. Wrote also a number of poems. Born near Swatara, Pennsylvania.

Hugh H. Brackenridge (1748–1816).—An eminent politician and judge. Educated at Princeton. Was also a minister. Author of *Modern Chivalry* and other works.

Timothy Dwight (1752–1817).—Both a poet and a theologian. Educated at Yale. Became President of Yale College. His chief prose work is *Theology Explained and Defended*. Among his best poems are *Columbia* and *Greenfield Hill*.

John Witherspoon (1722–1794).—One of the signers of the Declaration of Independence. Became President of Princeton College in 1768. Educated at Edinburgh. Author of *Essays on Important Subjects* and other works.

Dr. David Ramsay (1749–1815).—An historian of the Revolution. Educated at Princeton. Resided mostly in South Carolina. Author of *History of South Carolina*, *History of the United States*, *Life of Washington*, etc.

James Madison (1751–1836).—Fourth President of the United

States. Celebrated as a statesman. Educated at Princeton. His chief literary works are his papers in *The Federalist*.

Alexander Wilson (1766–1813).—An ornithologist. Born in Scotland. Wrote both prose and poetry. Author of an extended work on ornithology.

Charles Brockden Brown (1771–1810).—The first American novelist. He was of Quaker descent. Wrote *Wieland*, *Alarin*, *Arthur Mervyn*, etc.

Archibald Alexander (1772–1851).—A distinguished theologian. Became President of Hampden-Sidney College. Was for thirty-eight years Professor of Theology at Princeton. Author of *Evidences of Christian Religion*, *History of the Israelitish Nation*, etc.

John Marshall (1755–1835).—A celebrated jurist. Chief-justice of the United States. Author of *The Life of Washington*.

Alexander Hamilton (1757–1804).—A soldier, statesman, and jurist. Secretary of the Treasury under Washington. Was killed in a duel by Aaron Burr. His literary fame rests on his contributions to *The Federalist*.

William Wirt (1772–1834).—An American lawyer. Attorney-general of the United States from 1817 to 1829. Author of *Letters of a British Spy* and *Sketches of the Life and Character of Patrick Henry*.

John J. Audubon (1780–1851).—Celebrated as a writer on ornithology. His chief work is *The Birds of America*, in four volumes.

Judge James Kent (1763–1847).—Distinguished as a writer on law. Educated at Yale. Wrote *Commentaries on American Law*.

James K. Paulding (1779–1860).—Secretary of the Navy under President Van Buren. Author of *The Diverting History of John Bull and Brother Jonathan*, *Merry Tales of the Three Wise Men of Gotham*, *Westward Ho!* and many other works.

Joseph Story (1779–1845).—A celebrated American jurist. Educated at Harvard. Became a judge of the United States Supreme Court. Author of *Commentary on the Constitution of the United States* and many treatises on legal matters.

Washington Allston (1779–1843).—Celebrated as artist, poet, and prose-writer. Author of *The Sylphs of the Seasons*, *Romance of Monaldi*, *Lectures on Art*, etc.

THE NATIONAL PERIOD.

1830 to the Present Time

FROM 1830 onward America has shown a rapid literary development such as was never before known in her history. Libraries have rapidly increased; the newspapers and other periodicals have added largely to the dissemination of knowledge; a healthy literary sentiment has grown up; a literary atmosphere has been created which has proved congenial to authorship; and an active demand for more and better reading-matter has developed the talent of American writers. As a result, works of great merit both in prose and in poetry have been produced with great rapidity, and book-making has become one of the recognized industries of our country.

To give an account of all the writers of merit that represent the National Period of our literature would be impossible. The following are therefore selected as representatives, the other chief writers being included under the head of "Contemporaneous Writers:"

1. Poets—Bryant, Longfellow, Whittier, Holmes.
2. Historians—Bancroft, Prescott, Motley.
3. Essayists—Channing, Emerson, Lowell.
4. Novelists—Irving, Cooper, Hawthorne.
5. Journalists—Curtis, Willis.
6. Miscellaneous Writers—Taylor, Holland, Mitchell.
7. Orators—Webster, Everett.

4. WILLIAM CULLEN BRYANT,

1794-1878.

WILLIAM CULLEN BRYANT, one of America's greatest poets, was born at Cummington, Hampshire county, Massachusetts, on the 3d of November, 1794. His father, who was a physician, was a man of considerable literary culture, and, it is said, taught his son "the value of correctness and compression, and enabled him to distinguish between true poetic enthusiasm and fustian." Bryant gave evidence of his poetic ability in very early life, having written verses when but nine years of age. At the age of ten, we are informed, he wrote a little poem which was spoken at school, and which was afterward published in a county newspaper.

The *Embargo*, which was his first published volume, was written when he was but fourteen. It was published in Boston in 1809.

Bryant was educated at Williams College, which he left without taking his degree, and began the study of law. After having been admitted to the bar he practiced his profession for a year at Plainfield, and then at Great Barrington, Mass., but in 1825 he abandoned the law for literature, which he made his profession for life.

He first edited the *New York Review and Athenæum Magazine*, a monthly periodical, which in the following year was merged in a new work of similar character called *The United States Review and Literary Gazette*, of which also Bryant became editor. In 1826 he became editor of the *New York Evening Post*, which position he held to the time of his death, in 1878.

Bryant's celebrity as a poet was established by *Thanatopsis*, published in 1816, but written when the author was only eighteen years of age. This exquisite poem was published in the *North American Review*, and at once attracted great attention. It immediately placed its author in the foremost rank of American poets—an honorable place which he has ever since maintained.

His next notable attempt was his poem, *The Ages*, delivered at Harvard in 1821. Many of Bryant's best-known poems appeared in the periodicals of which he was editor, though others were contributed to other periodicals of the day. He was also a prose-writer of great force, having a clear, concise style, which characterized every article he wrote, and with which neither hurry, excitement, nor the press of business was permitted to interfere.

Among Bryant's best works are his poems, *Thanatopsis*, *The Death of the Flowers*, *Forest Hymn*, *The Evening Wind*, *Green River*, *Song of the Saviour*, *The Planting of the Apple Tree*, *Waiting at the Gate*, and *The Flood of Years*.

In addition to his editorials in the *Post*, his chief prose works were his contributions to the *Talisman*, *Letters of a Traveler*, and an excellent translation of Homer, in four volumes.

Bryant, like Wordsworth, was a poet of Nature, and by some he has been styled "the American Wordsworth," though in purity of diction and dignity and elegance of style he is very much superior to his English compeer.

Bryant's country home for many years of the latter part of his life was at Roslyn, on Long Island, a picturesque spot affording in itself excellent themes for the poet. He died on the 12th of June, 1878, from the effects of a stroke which he received just after having delivered an oration in Central Park, New York, on the

occasion of erecting a statue to the Italian patriot Mazzini.

CRITICISM BY G. W. CURTIS.

His poetry is intensely and distinctively American. He was a man of scholarly accomplishment, familiar with other languages and literature. But there is no tone or taste of anything not peculiarly American in his poetry. It is as characteristic as the wine of the Catawba grape, and could have been written only in America by an American naturally sensitive to whatever is most distinctively American. Bryant's fame as a poet was made half a century before he died, and the additions to his earlier verse, while they did not lessen, did not materially increase, his reputation. But the mark so early made was never effaced, either by himself or others. Younger men grew by his side into great and just fame. But what Shelley says of love is as true of renown:

"True love in this differs from gold and clay,
That to divide is not to take away."

The tone of Bryant remained, and remained distinct, individual, and unmistakable. Nature, as he said in *Thanatopsis*, speaks "a various language" to her lovers. But what she said to him was plainly spoken, and clearly heard and perfectly repeated. His art was exquisite.

THANATOPSIS.

To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language: for his gayer hours

ANALYSIS.—1-3. Is the sentence periodic or loose? Rewrite in prose order. Point out the figure in the first line.

2. What is the meaning of *visible forms*?
3. *A various language.* Explain by the following lines. *gayer hours.* What figure?

She has a voice of gladness, and a smile
 And eloquence of beauty, and she glides
 Into his darker musings with a mild
 And healing sympathy, that steals away
 Their sharpness ere he is aware. When thoughts
 Of the last bitter hour come like a blight
 Over thy spirit, and sad images 5
 Of the stern agony, and shroud, and pall,
 And breathless darkness, and the narrow house,
 Make thee to shudder, and grow sick at heart,—
 Go forth under the open sky, and list
 To Nature's teachings, while from all around— 10
 Earth and her waters, and the depths of air—
 Comes a still voice. Yet a few days, and thee
 The all-beholding sun shall see no more
 In all his course; nor yet in the cold ground,
 Where thy pale form is laid with many tears, 15
 Nor in the embrace of ocean, shall exist
 Thy image. Earth, that nourished thee, shall claim
 Thy growth, to be resolved to earth again,
 And, lost each human trace, surrendering up

5

10

15

20

- ANALYSIS.**—7. *healing sympathy*. What is the meaning?
 8. *Their sharpness*. What figure? Parse *ere* and *aware*.
 9. *the last bitter hour*. What figure? Parse *like* and *blight*.
 11. *stern agony*. What figure? What figures on *shroud* and *pall*?
 13. Parse *sick*.
 14. Dispose of the word *forth*. Give a different form for *list*.
 15. Give the construction of *all* and *around*.
 16. Of what is this line explanatory? What figure in the line?
 17. Parse the word *days*.
 18. Give the meaning of *more*.
 19. *In his course*. What figure? Why *nor yet* instead of *neither*?
 nor yet. With what is this correlative?
 19-22. *nor yet . . . image*. Write in prose form.
 20. Give the grammatical construction of *Where*.
 22. What figure in the line?
 23. *Thy growth*. What figure? *to be resolved*, etc. Explain.
 24. Give the grammatical construction of *lost* and *trace*. *surrendering up*, etc. Criticise. Of what is the phrase an adjunct?

Thine individual being, shalt thou go
To mix for ever with the elements—
To be a brother to the insensible rock,
And to the sluggish clod which the rude swain
Turns with his share, and treads upon. The oak
Shall send his roots abroad, and pierce thy mould. 25

Yet not to thine eternal resting-place
Shalt thou retire alone,—nor couldst thou wish
Couch more magnificent. Thou shalt lie down
With patriarchs of the infant world—with kings,
The powerful of the earth—the wise, the good,
Fair forms, and hoary seers of ages past, 35
All in one mighty sepulchre. The hills
Rock-ribbed and ancient as the sun,—the vales
Stretching in pensive quietness between ;
The venerable woods ; rivers that move
In majesty, and the complaining brooks
That make the meadows green ; and, poured round all,
Old Ocean's gray and melancholy waste,—
Are but the solemn decorations all
Of the great tomb of man. The golden sun, 45
The planets, all the infinite host of heaven,
Are shining on the sad abodes of death
Through the still lapse of ages. All that tread
The globe are but a handful to the tribes

ANALYSIS.—25. What is the subject of *shalt go*?

27. *a brother*, etc. What figure?

28. What is the meaning of *rude swain*?

29. Explain poetic license on the use of *share*.

30. Point out the figures in the line.

32. Dispose of *alone*.

35. Scan the line and criticise

38. *rock-ribbed*. What figure?

44. Name the subjects of *are*. Parse *but* and *all*.
solemn decorations. What figure?

45. *The golden sun*. What figure?

47. Name the figure in this line.

49. What is the grammatical use of *but*? Give the meaning of
tribes

That slumber in its bosom. Take the wings
 Of morning, and the Barcan desert pierce,
 Or lose thyself in the continuous woods
 Where rolls the Oregon, and hears no sound
 Save his own dashings,—yet the dead are there;
 And millions in those solitudes, since first
 The flight of years began, have laid them down
 In their last sleep: the dead reign there alone.

So shalt thou rest; and what if thou withdraw
 Unheeded by the living, and no friend
 Take note of thy departure? All that breathe
 Will share thy destiny. The gay will laugh
 When thou art gone; the solemn brood of care
 Plod on; and each one, as before, will chase
 His favorite phantom; yet all these shall leave
 Their mirth and their employments, and shall come
 And make their bed with thee. As the long train
 Of ages glides away, the sons of men—
 The youth in life's green spring, and he who goes

50

55

60

65

ANALYSIS.—50. Point out the figure.

50, 51. *Take . . . pierce.* Where is Barca? What objections are there to the readings sometimes given, "pierce the Barcan wilderness" and "traverse Barca's desert sands"?

53. *Oregon.* What is the present name of this river?

54. What figure in the line?

55-57. Point out the figures.

56. *have laid them down.* Give the grammatical construction.

58. *What if, etc.* Supply the ellipsis.

58, 59. Some readings give "withdraw in silence from;" others, "if thou shalt fall unnoticed." What are the objections to these?

60. Give the tense of *Take*. Why *that* in preference to *who*?

62. *solemn brood of care.* What figure?

63. *as before.* Supply ellipsis. Parse *before*.

64. *favorite phantom.* What figure?

shall leave. Should the auxiliary be *shall* or *will*?

66. *make their bed.* Elucidate, and name the figure.

67. The poet originally wrote *glide* instead of *gl. dre.*

68. *green spring.* Criticise.

68-71. Mention specifications of *sons of men*.

In the full strength of years, matron and maid,
 The bowed with age, the infant in the smiles 70
 And beauty of its innocent age cut off—
 Shall, one by one, be gathered to thy side,
 By those who, in their turn, shall follow them.
 So live, that when thy summons comes to join
 The innumerable caravan that moves 78
 To the pale realms of shade, where each shall take
 His chamber in the silent halls of death,
 Thou go not, like the quarry-slave at night,
 Scourged to his dungeon, but, sustained and soothed
 By an unfaltering trust, approach thy grave 80
 Like one who wraps the drapery of his couch
 About him, and lies down to pleasant dreams.

ANALYSIS.—70, 71. This was originally written as follows:

“And the sweet babe, and the gray-headed man.”

71. Give the grammatical construction of *cut off*.
72. Dispose of *one by one*.
- 74-79. Name the modifiers of *live*; the modifiers of *go*; the modifiers of *summons*; the modifiers of *caravan*.
76. *where each*, etc. What does the clause modify?
77. Name the figure in the line.
78. Give the mode of *go*. Parse *like* and *quarry-slave*. What does *at night* modify?
79. *Scourged to his dungeon*. What does the phrase modify?
sustained, etc. What does the phrase modify?
80. *approach thy grave*, etc. What does this clause modify?
- 81, 82. *like one*, etc. What do these lines modify?

5. HENRY WADSWORTH LONGFELLOW,

1807-1882.

HENRY WADSWORTH LONGFELLOW, a distinguished writer of both prose and poetry, was born in Portland, Maine, on the 27th of February, 1807. He was educated at Bowdoin College, where he graduated in the same class with Nathaniel Hawthorne in 1825.

After his graduation he studied law for a short time in the office of his father, the Hon. Stephen Longfellow, but on his appointment in 1826 to the professorship of Modern Languages and Literature in the college from which he had graduated, he went to Europe, where he spent three years in travel and study, preparing himself for the duties of his position. On his return he delivered a course of lectures at Bowdoin, and also contributed a number of valuable articles to the *North American Review*.

Longfellow held his position at Bowdoin until 1835, when he was chosen Professor of Modern Languages and Literature in Harvard College. He then made a second tour of Europe, to fit himself the more thoroughly for his work, this time visiting Denmark, Sweden, Holland, and Switzerland. He held the position at Harvard until the year 1854, when he resigned his professorship.

Longfellow wrote and published a number of acceptable verses in the *United States Literary Gazette* as early as 1825, but his best work was done later in life. In 1835 he published a prose work, *Outre Mer; or, Sketches from Beyond the Sea*, which from its elegance of diction and fastidious scholarship at once attracted attention.

Four years later he published his second prose work, *Hyperion: a Romance*. Longfellow's first volume of poetry, entitled *Voices of the Night*, which included such favorites as the "Psalm of Life," "Midnight Mass for the Dying Year," and others, was issued also in 1839. Following this volume, there came in 1841 *Ballads and Other Poems*, and then, in rapid succession, *Poems on Slavery*, *The Spanish Student*, a tragedy; *The Poets and Poetry of Europe*, *The Belfry of Bruges*, *Evangeline*, an extended poem in hexameter verse; *Kavanagh*, a prose story; *The Seaside and Fireside*, a collection of short poems; *The Golden Legend*, *The Song of Hiawatha*, an American Indian tale; *Miles Standish*, *Tales of a Wayside Inn*, *Flower de Luce*; a translation of Dante, *The Divine Tragedy*; *The Three Books of Song*, *The Masque of Pandora*, *Keramos*, and others.

Some of Longfellow's most popular poems are *Evangeline*, *The Old Clock on the Stairs*, *Excelsior*, *Skeleton in Armor*, *The Builders*, *The Building of the Ship*, *Resignation*, *The Hanging of the Crane*, *The Courtship of Miles Standish*, and *Paul Revere's Ride*.

Mr. Longfellow's house at Cambridge is the one once occupied by Washington as his head-quarters. The poet was twice married: his first wife died in Holland in 1835, and his second was burned to death in 1861, her clothes having taken fire accidentally while she was playing with her children. The poet died at his home in Cambridge, March 24, 1882.

CRITICISM BY GEORGE W. CURTIS.

LONGFELLOW's literary career has been contemporary with the sensational school, but he has been entirely untainted by it. The literary style of an intellectually introverted age or author will always be somewhat ob-

secure, however gorgeous; but Longfellow's mind takes a simple, child-like hold of life, and his style never betrays the inadequate effort to describe thoughts or emotions that are but vaguely perceived, which is the characteristic of the best sensational writing. Indeed, there is little poetry by the eminent contemporary masters which is so ripe and racy as his. He does not make rhetoric stand for passion, nor vagueness for profundity; nor, on the other hand, is he such a voluntary and malicious "Bohemian" as to conceive that either in life or letters a man is released from the plain rules of morality. Indeed, he used to be accused of preaching in his poetry by gentle critics, who held that Elysium was to be found in an oyster-cellar, and that intemperance was the royal prerogative of genius. His literary scholarship, also his delightful familiarity with the pure literature of all languages and times, must rank Longfellow among the learned poets.

THE LAUNCH OF THE SHIP.

NOTE.—This selection is taken from Longfellow's *Seaside and Fire-side* poems.

ALL is finished; and at length
 Has come the bridal-day
 Of beauty and of strength.
 To-day the vessel shall be launched!
 With fleecy clouds the sky is blanched;
 And o'er the bay,
 Slowly, in all his splendors dight,
 The great sun rises to behold the sight.

5

ANALYSIS.—1-3. Point out the figure.

3. To what do *beauty* and *strength* refer?
5. *fleecy clouds*. What figure?
7. What is the meaning of *dight*? Give a synonym.
8. Point out the figure.

- The ocean old,
Centuries old,
Strong as youth, and as uncontrolled,
Paces restless to and fro
Up and down the sands of gold.
His beating heart is not at rest;
And far and wide
With ceaseless flow,
His beard of snow
Heaves with the heaving of his breast.
He waits impatient for his bride. 10
- There she stands,
With her foot upon the sands,
Decked with flags and streamers gay,
In honor of her marriage-day;
Her snow-white signals fluttering, blending,
Round her like a veil descending,
Ready to be
The bride of the gray old sea. 20
- On the deck another bride
Is standing by her lover's side.
Shadows from the flags and shrouds,
Like the shadows cast by clouds,
Broken by many a sunny fleck,
Fall around them on the deck. 25

- ANALYSIS.**—9-19. What extended figure?
 12. Dispose of *to and fro* and *restless*.
 15-18. Reconstruct the periodic sentence.
 17. *beard of snow*. What figure?
 18. Parse *impatient*. What figure in the line?
 20-27. What extended figure in these lines?
 24. *snow-white signals*. What figure?
 25. Point out the figure in the line.
 31. *Like the shadows*, etc. What figure?
 33. Name the subject of *Fall*.

The prayer is said,
The service read;
The joyous bridegroom bows his head;
And in tears the good old master
Shakes the brown hand of his son,
Kisses his daughter's glowing cheek
In silence, for he cannot speak;
And ever faster
Down his own the tears begin to run.
The worthy pastor—
The shepherd of that wandering flock
That has the ocean for its wold,
That has the vessel for its fold,
Leaping ever from rock to rock—
Spake, with accents mild and clear,
Words of warning, words of cheer,
But tedious to the bridegroom's ear.
He knew the chart
Of the sailor's heart,—
All its pleasures and its griefs;
All its shallows and rocky reefs;
All those secret currents that flow
With such resistless undertow,
And lift and drift, with terrible force,
The will from its moorings and its course.
Therefore he spake, and thus said he:
“Like unto ships far off at sea,
Outward or homeward bound, are we.
Before, behind, and all around,
Floats and swings the horizon's bound;

ANALYSIS.—35. Supply the ellipsis.

44. Point out the figures in the line.
45. What is the meaning of *wold*? What figure in the line?
46. What is the meaning of this line?
48. Give the subject of *Spake*.
50. *tedious to the bridegroom's ear*. Is this figurative or literal?
51-58. What figure in these lines?
59, 60: Point out the figure.

Seems at its distant rim to rise And climb the crystal wall of the skies, And then again to turn and sink, As if we could slide from its outer brink. Ah ! it is not the sea, It is not the sea, that sinks and shelves, But ourselves	69
That rock and rise With endless and uneasy motion,— Now touching the very skies, Now sinking into the depths of ocean.	70
Ah ! if our souls but poise and swing Like the compass in its brazen ring, Ever level and ever true To the toil and the task we have to do,	75
We shall sail securely, and safely reach The Fortunate Isles, on whose shining beach The sights we see and the sounds we hear Will be those of joy, and not of fear."	80
Then the master, With a gesture of command, Waved his hand ; And, at the word, Loud and sudden there was heard, All around them and below, The sound of hammers, blow on blow, Knocking away the shores and spurs. And see ! she stirs ! She starts ! she moves ! she seems to feel The thrill of life along her keel !	85
	90

ANALYSIS.—65. *crystal wall*, etc. What figure?

70. Parse ourselves.

73, 74. Point out the figure.

76. Point out the figure.

79. *securely* and *safely*. Why are these allowable? How would they be written in prose?

90. *knocking away*, etc. What does it modify?

91-96. Point out the extended figure.

And, spurning with her foot the ground,
With one exulting, joyous bound
She leaps into the ocean's arms !

95

And lo ! from the assembled crowd
There rose a shout prolonged and loud,
That to the ocean seemed to say,
"Take her, O bridegroom old and gray !
Take her to thy protecting arms,
With all her youth and all her charms !"

100

How beautiful she is ! How fair
She lies within those arms that press
Her form with many a soft caress
Of tenderness and watchful care !

105

Sail forth into the sea, O ship !
Through wind and wave right onward steer !
The moistened eye, the trembling lip,
Are not the signs of doubt or fear.

110

Sail forth into the sea of life,
O gentle, loving, trusting wife !
And safe from all adversity
Upon the bosom of that sea
Thy coming and thy going be !
For gentleness and love and trust
Prevail o'er angry wave and gust ;
And in the wreck of noble lives
Something immortal still survives.

115

ANALYSIS.—97-102. What continuous figure in these lines. Name the modifiers of *shout*.

103. Give the grammatical construction of *fair*.

107. Dispose of the word *forth*.

108. Parse the word *right*.

111-119. What extended figure in these lines ?

115. Parse *be, comings, and goings*.

117. Point out the figure in this line.

*18. *wreck of noble lives.* What figure ?

Thou, too, sail on, O Ship of State! 120
 Sail on, O UNION strong and great!
 Humanity with all its fears,
 With all the hopes of future years,
 Is hanging breathless on thy fate.
 We know what master laid thy keel; 125
 What workmen wrought thy ribs of steel;
 Who made each mast and sail and rope;
 What anvils rang, what hammers beat;
 In what a forge and what a heat
 Were shaped the anchors of thy hope. 130
 Fear not each sudden sound and shock:
 'Tis of the wave, and not the rock;
 'Tis but the flapping of the sail,
 And not a rent made by the gale.
 In spite of rock, and tempest's roar, 135
 In spite of false lights on the shore,
 Sail on, nor fear to breast the sea:
 Our hearts, our hopes, are all with thee;
 Our hearts, our hopes, our prayers, our tears,
 Our faith triumphant o'er our fears, 140
 Are all with thee—are all with thee!

ANALYSIS.—120–141. Name the continuous figure running through these lines.

125. *thy keel*. What figure?
126. *ribs of steel*. What figure?
127. Point out the figures in this line.
128. Name the figures in this line.

6. JOHN G. WHITTIER,

1807-1892.

JOHN GREENLEAF WHITTIER, sometimes called "the Quaker poet," was born at Haverhill, Massachusetts, on the 17th of December, 1807. His parents were members of the Society of Friends. Until his eighteenth year the young poet spent his time at home, working on the farm, writing occasional verses for the Haverhill *Gazette*, and assisting during the winter in making shoes. Two years were then spent in attending the village academy, after which he became the editor of a paper in Boston, and his life from that time to the present has been spent in literary pursuits.

Whittier's first volume, *Legends of New England*, was issued in 1831. It consisted of both poems and prose sketches. Since that time he has written many poems, and also many sketches and tales in prose, but his reputation as a writer rests almost wholly on his poetry. Since the year 1840, Whittier, who has never married, has lived at Amesbury, Massachusetts, where most of his work has been done. His writings have been collected from time to time and issued in book-form.

His most popular poems are usually short. The following may be mentioned as among the best: *Maud Muller*, *The Barefoot Boy*, *Snowbound*, *Barbara Frietchie*, *A Tent on the Beach*, *My Playmate*, *Among the Hills*, *Mabel Martin*, *Centennial Hymn*, and *Skipper Ireson's Ride*. In prose his principal work is *Old Portraits and Modern Sketches*.

CRITICISM BY GEORGE S. HILLARD.

WHITTIER has written much in prose and verse, and his writings are characterized by earnestness of tone, high moral purpose, and energy of expression. His spirit is that of a sincere and fearless reformer, and his fervid appeals are the true utterances of a brave and loving heart. The themes of his poetry have been drawn, in a great measure, from the history, traditions, manners, and scenery of New England; and he has found the elements of poetical interest among them without doing any violence to truth. He describes natural scenery correctly and beautifully, and a vein of genuine tenderness runs through his nature.

THE BAREFOOT BOY.

BLESSINGS on thee, little man,
 Barefoot boy, with cheek of tan;
 With thy turned-up pantaloons,
 And thy merry whistled tunes;
 With thy red lip, redder still 5
 Kissed by strawberries on the hill;
 With the sunshine on thy face
 Through thy torn brim's jaunty grace!
 From my heart I give thee joy:
 I was once a barefoot boy. 10
 Prince thou art: the grown-up man
 Only is republican.

ANALYSIS.—1. Parse *Blessings* and *man*.

2. Give the case of *boy*. *cheek of tan*. What figure?
- 2-8. Name the modifiers of *boy*.
4. Dispose of the word *merry*.
6. What figure in the line? What does the line modify?
8. What does the line modify?
11. *Prince thou art*. What is the subject?
12. Show the use of the word *Only*.

Let the million-dollared ride:
 Barefoot, trudging at his side,
 Thou hast more than he can buy
 In the reach of ear and eye—
 Outward sunshine, inward joy.
 Blessings on thee, barefoot boy !

18

Oh for boyhood's painless play,
 Sleep that wakes in laughing day,
 Health that mocks the doctor's rules,
 Knowledge never learned of schools,—
 Of the wild bee's morning chase ;
 Of the wild-flower's time and place ;
 Flight of fowl, and habitude
 Of the tenants of the wood ;
 How the tortoise bears his shell ;
 How the woodchuck digs his cell ;
 And the ground-mole sinks his well ;
 How the robin feeds her young ;
 How the oriole's nest is hung ;
 Where the whitest lilies blow ;
 Where the freshest berries grow ;
 Where the groundnut trails its vine ;
 Where the wood-grape's clusters shine ;
 Of the black wasp's cunning way ,
 Mason of his walls of clay ;

20

25

30

35

- ANALYSIS.**—13. What figure in the line? Parse *million-dollared*.
 14. Give the grammatical construction of *Barefoot. trudging, etc.*
 What does the phrase modify?
 15. Supply the ellipsis after *than*
 15-17. Name the modifiers of *hast*.
 19. What relation does *for* express?
 20. Give the case of *Sleep. laughing day.* What figure?
 22-39. Name each of the modifiers of *Knowledge*.
 21. Point out the figure in the line.
 24. Explain the line.
 25. Why *habitude* instead of *habitation*?
 33. Give the meaning of *blow* as used here.
 37. Give the grammatical construction of *Mason*.

And the architectural plans
Of gray hornet-artisans!
For, eschewing books and tasks,
Nature answers all he asks.
Hand in hand with her he walks,
Face to face with her he talks,
Part and parcel of her joy:
Blessings on the barefoot boy!

40

45

Oh for boyhood's time of June,
Crowding years in one brief moon
When all things I heard or saw,
Me, their master, waited for!
I was rich in flowers and trees,
Humming-birds and honey-bees;
For my sport the squirrel played,
Plied the snouted mole his spade;
For my taste the blackberry-cone
Purpled over hedge and stone;
Laughed the brook for my delight
Through the day and through the night,
Whispering at the garden-wall,
Talked with me from fall to fall;

50

55

-
- ANALYSIS**—38, 39. What figure?
 40. *eschewing*, etc. What does the phrase modify?
 41. Point out the figure in the line.
 42. *Hand in hand*. Parse.
 43. *Face to face*. Parse.
 44. Dispose of *Part and parcel*.
 46. Give the grammatical construction of *for*.
 47. *Crowding*, etc. What does this limit? Point out the figure in
the line.
 49. Give the case of *master*.
 50, 51. Analyze the clause.
 53. Write the line in prose order.
 55. Point out the figure in the line.
 56. *Laughed the brook*. What figure?
 58. What figure in the line? What does the line modify?
 59. What is the meaning of *fall* here?

Mine the sand-rimmed pickerel pond;	60
Mine the walnut slopes beyond ;	
Mine, on bending orchard trees,	
Apples of Hesperides !	
Still, as my horizon grew,	
Larger grew my riches too :	65
All the world I saw or knew	
Seemed a complex Chinese toy,	
Fashioned for a barefoot boy.	
Oh for festal dainties spread,	
Like my bowl of milk and bread	70
(Pewter spoon and bowl of wood)	
On the doorstone gray and rude !	
O'er me, like a regal tent,	
Cloudy-ribbed, the sunset bent,	
Purple-curtained, fringed with gold,	75
Looped in many a wind-swung fold ;	
While for music came the play	
Of the pied frogs' orchestra,	
And to light the noisy choir	
Lit the fly his lamp of fire.	80
I was monarch : pomp and joy	
Waited on the barefoot boy.	

ANALYSIS.—60. Point out the alliteration. Parse *pickerel pond*.

61. Dispose of *Mine*.
64. Dispose of *Still*. Explain the line.
65. Explain the force of *too*.
66. Supply the ellipsis.
67. Parse the word *toy*.
70. Parse *Like* and *bowl*.
72. *On the doorstone*, etc. What does the phrase modify?
73. Dispose of *like* and *tent*.
- 73-76. What figure? Name the modifiers of *tent*.
77. Give the grammatical construction of *While* and *for*.
78. What is the meaning of *pied*?
79. *to light*, etc. What does the phrase modify?
80. What figure in the line?
- 81, 82. Is this sentence complex or compound?

Cheerily, then, my little man,
 Live and laugh, as boyhood can.
 Though the flinty slopes be hard, 85
 Stubble-speared the new-mown sward,
 Every morn shall lead thee through
 Fresh baptisms of the dew;
 Every evening, from thy feet
 Shall the cool wind kiss the heat: 90
 All too soon these feet must hide
 In the prison-cells of pride;
 Lose the freedom of the sod;
 Like a colt's, for work be shod;
 Made to tread the mills of toil, 95
 Up and down in ceaseless moil,
 Happy if their track be found
 Never on forbidden ground;
 Happy if they sink not in
 Quick and treacherous sands of sin. 100
 Ah that thou couldst know thy joy
 Ere it passes, barefoot boy!

ANALYSIS.—83. What part of speech is *then*? Give the case of *man*.

84. Parse *as*. Complete the verb.
85. What figure in the line?
86. Supply the verb.
87. Point out the figures.
88. Analyze the sentence.
- 89 90. Point out the figure.
91. What part of speech is *Ah*?
92. Point out the figure in the line.
93. *Lose*. Give the mode and the tense.
94. *be shod*. In what mode and tense? Parse *like*.
95. Parse *Made*.
96. Dispose of *Up and down*. What is the meaning of *meu*?
97. What is the antecedent of *their*?
99. Name the antecedent of *they*.
100. Point out an example of poetic license.
101. *that thou*, etc. What kind of clause? What is the subject?

7. OLIVER WENDELL HOLMES,

1809-1894.

OLIVER WENDELL HOLMES, a witty and brilliant writer of both prose and poetry, was born at Cambridge, Massachusetts, on the 29th of August, 1809. He was educated partly at Phillips Academy, Exeter, and then graduated at Harvard in 1829. After leaving Harvard he spent a year in the study of law, when he abandoned that profession and chose the profession of medicine instead. During the year 1830, while studying law, he contributed a number of witty poems to *The Collegian*, a periodical published by the undergraduates of Harvard University.

In 1833, Holmes visited Europe, residing chiefly in Paris, where he pursued his medical studies. On his return to America, in 1836, he took his medical degree at Harvard University, and two years later became Professor of Anatomy and Physiology at Dartmouth College. He held this position until the time of his marriage, in 1840, when he removed to Boston, and there won much success as a practicing physician. In 1847 he was made Professor of Anatomy and Physiology in Harvard, a post which he has filled with honor ever since.

Dr. Holmes has won distinction not only as a professional man, but also as a writer on subjects related to his profession. He is, however, best known to the public by his purely literary productions. His lyrics, such as *Old Ironsides*, *Union and Liberty*, *Welcome to the Nations*

etc., are not only spirited, but also among the most beautiful in our language; and his humorous poems, including the *One-Hoss Shay*, *Lending an Old Punch-Bowl*, *My Aunt*, *The Boys*, and many others, are characterized by a vivacious and sparkling wit which makes their drollery irresistible.

Dr. Holmes's prose works are written in a vein which proves him to be original not only in thought, but also in expression, and the succession of brilliant pictures with which he entertains the reader fills one with delight. His principal prose works are *The Autocrat of the Breakfast-Table*, originally contributed to the *Atlantic Monthly*; *The Professor at the Breakfast-Table*; *Elsie Venner*, a novel; *The Guardian Angel*, a novel; and *The Poet at the Breakfast-Table*,—all of which have been hailed with delight and enthusiasm.

CRITICISM BY JOHN G. WHITTIER.

DR. HOLMES has been likened to Thomas Hood; but there is little in common between them, save the power of combining fancy and sentiment with grotesque drollery and humor. Hood, under all his whims and oddities, conceals the vehement intensity of a reformer. The iron of the world's wrongs has entered into his soul. There is an undertone of sorrow in his lyrics. His sarcasm, directed against oppression and bigotry, at times betrays the earnestness of one whose own withers have been wrung. Holmes writes simply for the amusement of himself and his readers. He deals only with the vanities, the foibles, and the minor faults of mankind, good-naturedly and almost sympathizingly suggesting excuses for folly, which he tosses about on the horns of his ridicule. Long may he live to make broader the face of our care-ridden generation, and to realize for

himself the truth of the wise man's declaration, that "A merry heart is a continual feast"!

THE CHAMBERED NAUTILUS.

NOTE.—Dr. Holmes has said of this poem, "If you will remember me by the 'Chambered Nautilus,' your memory will be a monument I shall think more of than any bronze or marble."

I.

THIS is the ship of pearl, which, poets feign,
 Sails the unshadowed main,—
 The venturous bark that flings
 On the sweet summer wind its purpled wings
 In gulfs enchanted, where the siren sings, 5
 And coral reefs lie bare,
 Where the cold sea-maids rise to sun their streaming hair.

II.

Its webs of living gauze no more unfurl,—
 Wrecked is the ship of pearl !
 And every chambered cell, 10
 Where its dim dreaming life was wont to dwell,
 As the frail tenant shaped his growing shell,

- ANALYSIS.**—1. Point out the figure in the line. *poets feign.*
 What kind of clause ?
2. *main.* Parse this word.
 3. Give the case of *bark.*
 - 4 Why *sweet summer?* What figure ?
 - 5 *siren sings.* Explain the meaning of this.
 - 6 Supply the ellipsis. What kind of adjective is *bare?*
 7. What is the meaning of *sea-maids?*
 8. What figure in the line ? Parse *more.*
 - 9 Why is this sentence reversed ?
 10. Point out the figure in the line.
 11. Give the meaning of *was wont.* What figure in the line ?
 12. What is meant by the *frail tenant?*

Before thee lies revealed,—
Its irised ceiling rent, its sunless crypt unsealed !

III.

Year after year beheld the silent toil 15
 That spread his lustrous coil ;
 Still, as the spiral grew,
 He left the past year's dwelling for the new,
 Stole with soft step its shining archway through,
 Built up its idle door, 20
 Stretched in his last-found home, and knew the old no more.

IV.

Thanks for the heavenly message brought by thee,
 Child of the wandering sea,
 Cast from her lap forlorn !
 From thy dead lips a clearer note is borne 25
 Than ever Triton blew from wreathèd horn !
 While on mine ear it rings,
 Through the deep caves of thought I hear a voice that sings :

V.

Build thee more stately mansions, O my soul,
 As the swift seasons roll ! 30

ANALYSIS.—14. *irised ceiling*. What is the meaning ? What is the meaning of *sunless crypt* ?

15. Dispose of *Year after year*.
17. Dispose of the word *Still*. Give a synonym of *grew*.
- 19, 20. Name the subject of *Stole* and *Built*. What is the meaning of *idle* here ?
21. Explain the use of *more* as here used.
22. Parse *Thanks*.
23. In what case is *Child* ?
24. Point out the figure in the line. Parse the word *Cast*.
26. Who was *Triton* ? What is the effect of the accent-mark over *wreathèd*.
27. What does the line modify ?
28. *caves of thought*. What figure ?
29. How is *thee* governed ?
30. What does the line modify ?

25

Leave thy low-vaulted past!
 Let each new temple, nobler than the last,
 Shut thee from heaven with a dome more vast,
 Till thou at length art free,
 Leaving thine outgrown shell by life's unresting sea!

- ANALYSIS.**—31. Point out the figure in the line.
 32. What figure in the line? Parse *nobler*.
 33. In what mode is *shut*? Complete the comparison with *more*.
 34. Of what is this line a modifier?
 34, 35. Mention the adjuncts of *thou*.
-

THE LAST LEAF.

I saw him once before
 As he passed by the door;
 And again
 The pavement-stones resound
 As he totters o'er the ground
 With his cane.

5

They say, that in his prime,
 Ere the pruning-knife of Time
 Cut him down,
 Not a better man was found
 By the crier on his round
 Through the town.

10

But now he walks the streets,
 And he looks at all he meets,
 Sad and wan;
 And he shakes his feeble head,
 That it seems as if he said,
 "They are gone!"

15

The mossy marbles rest
 On the lips that he has prest
 In their bloom;
 And the names he loved to hear
 Have been carved for many a year
 On the tomb.

20

- My grandmamma has said— 20
Poor old lady! she is dead
 Long ago—
That he had a Roman nose,
And his cheek was like a rose
 In the snow. 30
- But now his nose is thin,
And it rests upon his chin
 Like a staff;
And a crook is in his back,
And a melancholy crack
 In his laugh. 35
- I know it is a sin
For me to sit and grin
 At him here;
But the old three-cornered hat,
And the breeches, and all that,
 Are so queer! 40
- And if I should live to be
The last leaf upon the tree
 In the spring,
Let them smile, as I do now,
At the old forsaken bough
 Where I cling. 45

8. GEORGE BANCROFT,

1800-1891.

GEORGE BANCROFT, an eminent historian, was born at Worcester, Massachusetts, October 3, 1800. His father, who was a Congregational clergyman, gave close attention to his son's education, placing him in the academy at Exeter, where he was prepared for college. So brilliant was the young historian that he graduated with the second honors of his class at Harvard in 1817, though he was not yet seventeen years of age. In the following year he went to Europe, and continued his studies at the universities of Göttingen and Berlin; and, having made the tour of Germany, Switzerland, Italy, and England, he returned to America in 1822, when he was immediately made tutor of Greek at Harvard. He continued in this position for a year, and then, with his friend Dr. J. G. Cogswell, established the Round Hill School at Northampton, Massachusetts. The duties of his position as a teacher, however, were not congenial to him, and, though the school met with a fair degree of success, Bancroft soon abandoned the work and turned his attention to politics, becoming an active member of the Democratic party.

His first political reward was his appointment by President Van Buren as collector of the port of Boston in 1838, which position he held until 1841. In 1845, President Polk placed him in his cabinet as Secretary of the Navy, the duties of which position he discharged with eminent ability. In the following year he was sent as minister to England, where he remained until 1849,

when he returned to the United States. He then took up his residence in the city of New York, where he devoted himself to the writing of his great work, *The History of the United States*, the first volume of which had been issued in 1834. Bancroft was, during the administration of President Grant, minister-plenipotentiary to Germany.

This author began his literary career in 1823 by the publication of a volume of poems, which was followed the next year by a translation of Heeren's *Reflections on the Politics of Ancient Greece*. But his principal work is his *History of the United States*, in ten volumes—a book which is recognized as the standard record of the origin and growth of our country.

CRITICISM BY DUYCKINCK.

THE specialty of Mr. Bancroft's *History* is its prompt recognition and philosophical development of the elements of liberty existing in the country from the settlement of the first colonists to the matured era of independence. He traces this spirit in the natural conditions of the land, in men, and in events. History, in his view, is no accident or chance concurrence of incidents, but an organic growth, which the actors control, and to which they are subservient. The nation became free, he maintains, from the necessity of the human constitution, and because it deliberately willed to be free. . . . The history of America is the history of liberty. The author never relaxes his grasp of this central law. Hence the manly vigor and epic grandeur of his story.

With the leading idea Mr. Bancroft associates the most minute attention to details. His page is crowded with facts brought forward with the air of realities of the time. He does not disdain to cite in his text the

very words of the old actors as they were uttered in the ballad, the sermon, the speech, or the newspaper of the day. This gives verisimilitude to his story. It is a history of the people as well as of the state.

THE HUDSON RIVER.

NOTE.—The following vivid description contrasts the picture of the Hudson River when first discovered by Henry Hudson in 1609 with the present condition of things along the banks of that beautiful stream.

SOMBRE forests shed a melancholy grandeur over the useless magnificence of Nature, and hid, in their deep shades, the rich soil which the sun had never warmed. No axe had leveled the giant progeny of the crowded groves, in which the fantastic forms of withered limbs, 5 that had been blasted and riven by lightning, contrasted strangely with the verdant freshness of a younger growth of branches.

The wanton grapevine, seeming by its own power to have sprung from the earth, and to have fastened its 10 leafy coils on the top of the tallest forest tree, swung in the air with every breeze like the loosened shrouds of a ship. Trees might everywhere be seen breaking from their root in the marshy soil and threatening to fall with the first rude gust; while the ground was strewn 15 with the ruins of former forests, over which a profusion

- ANALYSIS.**—1. Point out the figure in this line.
 2. Why *useless magnificence*?
 4. What is the meaning of *giant progeny*? What figure?
 6. *that had been blasted*. What does the clause modify?
 9. What figure in the line? What are the modifiers of *seeming*?
 by its own power. What does the phrase modify?
 11-13. What figure in these lines? Parse *like* and *ship*.
 14. *in the marshy soil*. What does the phrase modify?
 15. What is the office of *while*?

of wild flowers wasted their freshness in mockery of the gloom.

Reptiles sported in the stagnant pools or crawled unharmed over piles of mouldering trees. The spotted deer crouched among the thickets, but not to hide, for there was no pursuer; and there were none but wild animals to crop the uncut herbage of the productive prairies. Silence reigned—broken, it may have been, by the flight of land-birds or the flapping of water-fowl, and rendered more dismal by the howl of beasts of prey.

The streams, not yet limited to a channel, spread over sandbars tufted with copses of willow, or waded through wastes of reeds, or slowly but surely undermined the groups of sycamores that grew by their side. The smaller brooks spread out their sedgy swamps, that were overhung by clouds of mosquitoes; masses of decaying vegetation fed the exhalations with the seeds of pestilence, and made the balmy air of the summer's evening as deadly as it seemed grateful. Vegetable life and death were mingled hideously together. The horrors of corruption frowned on the fruitless fertility of uncultivated Nature.

And man, the occupant of the soil, was wild as the savage scene, in harmony with the rude Nature by

ANALYSIS.—22. Parse *there* and *but*. What are the modifiers of *none*?

24-27. What are the modifiers of *silence*?

25. Parse *flapping*.

28 Name the modifiers of *limited*.

29 Name the modifiers of *sand-bars*.

32. Dispose of *out*.

33. Point out the figure in this line.

36. Parse *deadly* and *grate'ul*.

40, 41. Name the modifiers of *man*. Supply the ellipsis.

41. Give the case of *scene*. What figure in this line?

which he was surrounded; a vagrant over the continent, in constant warfare with his fellow-man; the bark of the birch his canoe; strings of shells his ornaments, his record, and his coin; the roots of the forest among his resources for food; his knowledge in architecture surpassed, both in strength and durability, by the skill of the beaver; bended saplings the beams of his house; the branches and rind of trees its roof; drifts of forest-leaves his couch; mats of bulrushes his protection against the winter's cold; his religion the adoration of Nature; his morals the promptings of undisciplined instinct; disputing with the wolves and bears the lordship of the soil, and dividing with the squirrel the wild fruits with which the universal woodlands abounded. 55.

How changed is the scene from that on which Hudson gazed! The earth glows with the colors of civilization; the banks of the streams are enameled with richest grasses; woodlands and cultivated fields are harmoniously blended; the birds of spring find their delight in orchards and trim gardens, variegated with choicest plants from every temperate zone; while the brilliant flowers of the tropics bloom from the windows of the green-house and the saloon.

The yeoman, living like a good neighbor near the fields he cultivates, glories in the fruitfulness of the val-

ANALYSIS.—42, 43. Supply the ellipsis. *in constant warfare, etc.*
What does the phrase modify?

43. *the bark, etc.* What is the subject of the clause?

43–55. Supply the ellipses in these clauses.

56. What figure in the line?

57. Give the meaning of *glows*. Specify *the colors of civilization*.

58. *enameled*. How *enameled*?

61. *trim gardens*. Give a synonym for *trim*.

64. What is the meaning of *saloon* as here used?

65. Point out the figure in the line.

66. What figure in the line?

leys, and counts, with honest exultation, the flocks and herds that browse in safety on the hills. The thorn has given way to the rosebush; the cultivated vine clammers over rocks where the brood of serpents used to nestle; while Industry smiles at the changes she has wrought, and inhales the bland air which now has health on its wings.

And man is still in harmony with Nature, which he has subdued, cultivated, and adorned. For him the rivers that flow to remotest climes mingle their waters; for him the lakes gain new outlets to the ocean; for him the arch spans the flood and science spreads iron pathways to the recent wilderness; for him the hills yield up the shining marble and the enduring granite; for him the forests of the interior come down in immense rafts; for him the marts of the city gather the produce of every clime, and libraries collect the works of genius of every language and every age.

The passions of society are chastened into purity; 85 manners are made benevolent by civilization; and the virtue of the country is the guardian of its peace. Science investigates the powers of every plant and mineral to find medicines for disease; schools of surgery rival the establishments of the Old World. 90

An active daily press, vigilant from party interests,

ANALYSIS.—68. Give a synonym for *browse*.

68, 69. *The thorn has given way to the rosebush.* Express the thought in different words.

71. Point out the figure in the line.

72. *bland air.* What is the meaning?

74-84. What extended figure in these lines?

86, 87. Point out the figure in these lines.

87, 88. *Science investigates*, etc. What figure?

91. Name the modifiers of *press*.

91, 92. Point out the figure.

free even to dissoluteness, watches the progress of society and communicates every fact that can interest humanity; the genius of letters begins to unfold his powers in the warm sunshine of public favor. And, 95 while idle curiosity may take its walk in shady avenues by the ocean-side, commerce pushes its wharves into the sea, blocks up the wide rivers with its fleets, and, sending its ships, the pride of naval architecture, to every clime, defies every wind, outrides every tempest, and 100 invades every zone.

ANALYSIS.—94. *genius of letters.* What is the meaning?

95-101. Point out the figures in these lines.

98, 99. *sending its ships.* What does the phrase modify?

99. With what is *pride* in apposition?

9. WILLIAM H. PRESCOTT,

1796-1859.

WILLIAM HICKLING PRESCOTT, the great historian, was born in Salem, Massachusetts, on the 4th of May, 1796. His father, William Prescott, was a distinguished jurist, and his grandfather was Colonel William Prescott, who commanded the American troops at the battle of Bunker Hill. The father having removed with his family to Boston, the son received his education in the schools of that city and at Harvard University, where he graduated with honor in 1814.

It was young Prescott's intention to follow his father's profession, but near the close of his school-life one of his fellow-collegians in throwing a bread-crust struck one of Prescott's eyes, which was at once rendered almost wholly sightless, and the sight of the other became impaired through sympathy. He now spent two years in Europe, partly in search of medical advice, visiting England, France, and Italy, but his painful infirmity was found to be beyond relief.

On his return to America he determined to become an historian, and for ten years he devoted himself assiduously to the study of the literature of France, Italy, and Spain, much of the time being compelled to employ a reader, to whom he dictated copious notes which he afterward employed in his composition. Prescott chose for his first subject *The Reign of Ferdinand and Isabella*. This history appeared in three volumes in 1837, and so popular was it that it was almost imme-

dately translated and reprinted in France, Germany, and Spain.

In 1843 his reputation was still further extended by the publication of his *History of the Conquest of Mexico*, which was followed in 1847 by the *History of the Conquest of Peru*.

Prescott in 1850 made a second visit to England, where he was most cordially received, the University of Oxford conferring on him the honorary degree of LL.D. His travels on this tour extended also to the Continent.

In 1855, Prescott published the first two volumes of his last and probably his greatest book, *The History of Philip the Second*. A third volume was issued in 1858, but the great author did not live to complete the work. On the 28th of January, 1859, while sitting alone in his library, he was smitten with paralysis, from the effects of which he died in a few hours.

In addition to his histories, Prescott published also a volume of *Biographical and Critical Miscellanies*, including an excellent essay on Spanish literature.

No historian has been more eagerly read than Prescott—a fact due largely to the excellence of his style, in which he has the happy faculty of investing the driest details of history with the highest charms of fiction.

CRITICISM ("CHAMBERS'S CYCLOPÆDIA OF ENGLISH LITERATURE").

As an historian Prescott may rank with Robertson as a master of the art of narrative, while he excels him in the variety and extent of his illustrative researches. He was happy in the choice of his subjects. The very names of Castile and Arragon, Mexico and Peru, possess a romantic charm, and the characters and scenes he depicts have the interest and splendor of the most gor-

geous fiction. To some extent the American historian fell into the error of Robertson in palliating the enormous cruelties that marked the career of the Spanish conquerors; but he is more careful in citing his authorities, in order, as he says, "to put the reader in a position for judging for himself, and thus revising, and, if need be, for reversing, the judgments of the historian."

QUEEN ISABELLA.

NOTE.—This extract is taken from the first published of Prescott's works, *The Reign of Ferdinand and Isabella*.

HER person was of the middle height, and well proportioned. She had a clear, fresh complexion, with light-blue eyes and auburn hair—a style of beauty exceedingly rare in Spain. Her features were regular, and universally allowed to be uncommonly handsome. 5 The illusion which attaches to rank, more especially when united with engaging manners, might lead us to suspect some exaggeration in the encomiums so liberally lavished on her; but they would seem to be in a great measure justified by the portraits that remain of her, 10 which combine a faultless symmetry of features with singular sweetness and intelligence of expression.

Her manners were most gracious and pleasing. They were marked by natural dignity and modest reserve,

ANALYSIS.—1. Substitute another word for *person*.

1, 2. *of the middle height* and *well proportioned*. Should not these two expressions have the same construction?

3. What kind of adjective is *light-blue*? With what is the word *style* in apposition?

5. Substitute a word for *universally*. Is *allowed* the best word to express the meaning here? Give synonyms for the word *handsome*.

6. *which attaches to rank*. Reconstruct this expression.

10. *the portraits that remain of her*. Criticise.

11. *which combine*, etc. Is the clause restrictive or non-restrictive?

tempered by an affability which flowed from the kindness of her disposition. She was the last person to be approached with undue familiarity, yet the respect which she imposed was mingled with the strongest feelings of devotion and love. She showed great tact in accommodating herself to the peculiar situation and character of those around her.

She appeared in arms at the head of her troops, and shrank from none of the hardships of war. During the reforms introduced into the religious houses she visited the nunneries in person, taking her needlework with her and passing the day in the society of the inmates. When traveling in Galicia she attired herself in the costume of the country, borrowing for that purpose the jewels and other ornaments of the ladies there, and returning them with liberal additions. By this condescending and captivating deportment, as well as by her higher qualities, she gained an ascendancy over her turbulent subjects which no king of Spain could ever boast.

She spoke the Castilian with much elegance and correctness. She had an easy fluency of discourse, which, though generally of a serious complexion, was occasionally seasoned with agreeable sallies, some of which have passed into proverbs. She was temperate even to abstemiousness in her diet, seldom or never tasting wine, 10

ANALYSIS.—15. Parse the word *tempered*. *which flowed*, etc. Is this restrictive or not?

17, 18. *respect which she imposed*. Improve this expression.

19. Give the meaning of *tact*.

31. Parse *as well as*.

32. What is the meaning of *higher* as here used?

34. *boast*. Is this transitive or intransitive?

36. What is the antecedent of *which*?

37. Substitute a word for *complexion*.

39, 40. *She . . . diet*. Write this clause in another form.

and so frugal in her table that the daily expenses for herself and family did not exceed the moderate sum of forty ducats. She was equally simple and economical in her apparel. On all public occasions, indeed, she displayed a royal magnificence, but she had no relish for it in private, and she freely gave away her clothes and jewels as presents to her friends.

Naturally of a sedate though cheerful temper, she had little taste for the frivolous amusements which make up so much of a court-life; and if she encouraged the presence of minstrels and musicians in her palace, it was to wean her young nobility from the coarser and less intellectual pleasures to which they were addicted. Among her moral qualities the most conspicuous, perhaps, was her magnanimity. She betrayed nothing little or selfish in thought or action. Her schemes were vast, and executed in the same noble spirit in which they were conceived.

She never employed doubtful agents or sinister measures, but the most direct and open policy. She scorned to avail herself of advantages offered by the perfidy of others. Where she had once given her confidence, she gave her hearty and steady support, and she was scrupulous to redeem any pledge she had made to those who ventured in her cause, however unpopular. She sustained Ximenes in all his obnoxious but salutary reforms. She seconded Columbus in the prosecution of his arduous enterprise, and shielded him from the calumnies of his enemies. She did the same good

ANALYSIS.—41. *frugal in her table.* What figure?

41, 42. *for herself and family.* Is the phrase correct?

48. *Naturally*, etc. Supply the ellipsis.

53, 54. Is this sentence periodic or loose?

56, 57. Parse the word *executed*.

67. Substitute a word for *seconded*.

service to her favorite, Gonsalvo de Cordova, and the 70 day of her death was felt—and, as it proved, truly felt—by both as the last of their good-fortune. Artifice and duplicity were so abhorrent to her character, and 75 so averse from her domestic policy, that when they appear in the foreign relations of Spain, it is certainly not imputable to her. She was incapable of harboring any petty distrust or latent malice; and although stern in the execution and exaction of public justice, she made the most generous allowance, and even sometimes advances, to those who had personally injured her. 80

But the principle which gave a peculiar coloring to every feature of Isabella's mind was piety. It shone forth from the very depths of her soul with a heavenly radiance which illuminated her whole character. Fortunately, her earliest years had been passed in the rugged school of adversity, under the eye of a mother who implanted in her serious mind such strong principles of religion as nothing in after life had power to shake. At an early age, in the flower of youth and beauty, she was introduced to her brother's court, but its blandishments, 85 so dazzling to a young imagination, had no power over hers, for she was surrounded by a moral atmosphere of purity, driving far off each thing of sin and guilt. Such was the decorum of her manners that though encompassed by false friends and open enemies, not the slightest reproach was breathed on her fair name in this corrupt and calumnious court. 90 95

ANALYSIS.—74. *averse from*. Substitute a word for *averse*.

81. **a peculiar coloring.** What figure?

82 83. **shone forth.** Dispose of *forth*. What figure in the line?

83. **depths of her soul.** What figure?

85, 86. **rugged school of adversity.** Point out the figure.

89. **in the flower of youth and beauty.** What figure?

90. **her brother's court.** What figure?

10. JOHN LOTHROP MOTLEY,

1814-1877.

JAN LOTHROP MOTLEY, one of America's most eminent historians, was born at Dorchester, Massachusetts, April 15, 1814. He graduated from Harvard College in 1831, when he was but seventeen years of age. After graduation he spent three years in Europe preparing for his great work as an author, and then returning to America, was admitted to the bar in 1836. His first published books were *Morton's Hope* and *Merry Mount*, issued about the year 1839, both works of some merit, but so greatly inferior to his histories that they are now comparatively forgotten.

Motley's first great work was the *Rise of the Dutch Republic*. It was published in 1856, in three volumes, its author having devoted fifteen years of study and research in the preparation of the work. The success of this history was instantaneous in both England and America. It was translated and published also in Dutch, German, and French. The author was comparatively young and unknown, but it at once established his fame as an historical writer of the highest order.

In 1865 he published his *History of the United Netherlands, from the Death of William the Silent to the Synod of Dort*, and in 1874 he added *The Life and Death of Burneweld, Advocate of Holland*. Both of these, like his first published history, were written in that brilliant and vigorous style which places him in the foremost rank not only as an historian, but also as a master of pure, strong, eloquent English.

Mr. Motley filled a number of governmental positions abroad, chief among them that of minister-plenipotentiary to Austria from 1861 to 1867, and to England from 1869 to 1870, when, through a change of administration, he was recalled. He was honored with the degree D. C. L. by Oxford, and with the degree LL.D. by the universities of both Cambridge and New York. After his withdrawal from political life, in 1870, he lived as a private citizen to the time of his death, May 29, 1877.

CRITICISM.

MOTLEY was one of the most industrious of authors. The mass of papers which he studied and examined critically at Brussels, Venice, and Paris for the purpose of preparing himself to write *The History of the United Netherlands* was enormous, and his great industry manifests itself in the excellence with which he did his work. No other writer has brought together such a variety of personages and such a mass of details into one collective whole, and yet presented all these substantial facts of history with the air of a romance. We follow the fates and fortunes of the various characters with an interest almost equal to that aroused by the best works of fiction. His style is vivid and sparkling, but sometimes his analysis of character is so exhaustive as to lead almost to repetition. In spite of this fault, however, his productions are among the greatest historical works ever written.

WILLIAM OF ORANGE.

THE history of the rise of the Netherland Republic has been at the same time the biography of William the Silent. This, while it gives unity to the narrative, renders an elaborate description of his character super-

ANALYSIS.—3, 4. What is the difference between *narrative* and *description*? Dispose of *superfluous*.

fluous. That life was a noble Christian life, inspired 5 with one great purpose from its commencement to its close—the stream flowing ever from one fountain with expanding fullness, but retaining all its original purity.

In person, Orange was above the middle height, perfectly well made and sinewy, but rather spare than stout. His eyes, hair, beard, and complexion were brown. His head was small, symmetrically shaped, combining the alertness and compactness characteristic of the soldier with the capacious brow furrowed prematurely with the horizontal lines of thought denoting the statesman and the sage. His physical appearance was, therefore, in harmony with his organization, which was of antique model. Of his moral qualities, the most prominent was his piety. He was, more than anything else, a religious man. From his trust in God he ever derived support and consolation in the darkest hours. Implicitly relying upon Almighty Wisdom and Goodness, he looked danger in the face with a constant smile, and endured incessant labors and trials with a serenity which seemed more than human. While, however, his soul was full of piety, it was tolerant of error. Sincerely and deliberately himself a convert to the Reformed Church, he was ready to extend freedom of worship to Catholics on one hand and to Anabaptists on the other;

ANALYSIS.—6. Point out the figure in the line.

9. *above the middle height*. What kind of phrase?

14. *furrowed*. What figure?

15. *denoting*, etc. What does the phrase modify?

17. *in harmony*, etc. What kind of phrase?

19. What are the modifiers of *prominent*?

20. Parse *else*.

21. Rewrite the sentence.

22. Point out the figure in the line.

25. Dispose of *more than*.

26, 27. *Sincerely* and *deliberately*. What do these words modify?

for no man ever felt more keenly than he that the re-30 former who becomes in his turn a bigot is doubly odious. His firmness was allied to his piety. His constancy in bearing the whole weight of a struggle as unequal as men have ever undertaken was the theme of admiration even to his enemies. The rock in the ocean, "tran-35 quil amid raging billows," was the favorite emblem by which his friends expressed their sense of his firmness. From the time when, as a hostage in France, he first discovered the plan of Philip to plant the Inquisition in the Netherlands, up to the last moment of his life, 40 he never faltered in his determination to resist that iniquitous scheme. This resistance was the labor of his life. To exclude the Inquisition, to maintain the ancient liberties of his country, was the task which he appointed to himself when a youth of three-and-twenty. 45

Never speaking a word concerning a heavenly mission, never deluding himself or others with the usual phraseology of enthusiasts, he accomplished the task through danger, amid toils, and with sacrifices such as few men have ever been able to make on their country's altar; 50 for the disinterested benevolence of the man was as prominent as his fortitude.

A prince of high rank and with royal revenues, he stripped himself of station, wealth, almost, at times, of the common necessities of life, and became, in his coun-55 try's cause, nearly a beggar as well as an outlaw. Nor

ANALYSIS.—30. What is the object of *felt*?

35. What is the force of *even*?

38. Dispose of *when*.

39. Give a synonym for *plant*. What was the *Inquisition*?

44. Name the subject of *was*.

46–52. Analyze this paragraph.

53. What are the modifiers of *he*?

56. What does *nearly* modify? What is the force of *Nor*?

was he forced into his career by an accidental impulse from which there was no recovery. Retreat was ever open to him. Not only pardon, but advancement, was urged upon him again and again. Officially and privately, directly and circuitously, his confiscated estates, together with indefinite and boundless favors in addition, were offered to him on every great occasion. On the arrival of Don John, at the Breda negotiations, at the Cologne conferences, we have seen how calmly these offers were waived aside, as if their rejection was so simple that it hardly required many words for its signification; yet he had mortgaged his estates so deeply that his heirs hesitated at accepting their inheritance, for fear it should involve them in debt. Ten years after^{7.} his death the account between his executors and his brother John amounted to one million four hundred thousand florins due to the count, secured by various pledges of real and personal property; and it was finally settled upon this basis. He was, besides, largely in-⁷⁵ debted to every one of his powerful relatives; so that the payment of the encumbrances upon his estate very nearly justified the fears of his children. While on the one hand, therefore, he poured out these enormous sums like water, and firmly refused a hearing to the tempting offers of the royal government, upon the other hand he

ANALYSIS.—60. Dispose of *again and again*.

66. Name the modifiers of *were waived*. Parse as if.

68, 69. *that his heirs*, etc. What does the clause modify?

70. *should involve*. Is *should* correctly used here?

72. Parse *amounted to*. Name the complex adjective in the line.

73 How much is a *florin*?

75 *indebted*. Parse.

76 *so that*. Parse.

79. Dispose of *poured out*.

80. *like water*. What figure?

proved the disinterested nature of his services by declining, year after year, the sovereignty over the provinces, and by only accepting in the last days of his life, when refusal had become almost impossible, the limited 85 constitutional supremacy over that portion of them which now makes the realm of his descendants. He lived and died, not for himself, but for his country. "God pity this poor people!" were his dying words.

His intellectual faculties were various, and of the highest 90 order. He had the exact, practical, and combining qualities which make the great commander; and his friends claimed that in military genius he was second to no captain in Europe. This was, no doubt, an exaggeration of partial attachment; but it is certain that 95 the emperor Charles had an exalted opinion of his capacity for the field. His fortification of Philippeville and Charlemont in the face of the enemy; his passage of the Meuse in Alva's sight; his unfortunate but well-ordered campaign against that general; his sublime 100 plan of relief, projected and successfully directed at last from his sick bed, for the besieged city of Leyden,—will always remain monuments of his practical military skill.

The supremacy of his political genius was entirely beyond question. He was the first statesman of the 105 age. The quickness of his perception was only equaled

ANALYSIS.—83. Dispose of *year after year*.

84. Criticise the position of *only*.

88, 89. What is the subject of the clause? Give the mode of *pity*.

90, 91. of the highest order. What kind of phrase?

95, 96. *it is certain*, etc. What is in apposition with *it*?

97. Give a synonym for *capacity* as here used.

97–103. Analyze the sentence.

104. What does *entirely* modify?

105. *beyond question*. What kind of phrase?

106. Criticise the position of *only*.

by the caution which enabled him to mature the results of his observations. His knowledge of human nature was profound. He governed the passions and sentiments of a great nation as if they had been but the 110 keys and chords of one vast instrument; and his hand rarely failed to evoke harmony even out of the wildest storms. The turbulent city of Ghent, which could obey no other master, which even the haughty emperor could only crush without controlling, was ever responsive to 115 the master-hand of Orange. His presence scared away Imbize and his bat-like crew, confounded the schemes of John Casimir, frustrated the wiles of Prince Chimay; and, while he lived, Ghent was what it ought always to have remained—the bulwark, as it had been the cradle, 120 of popular liberty. After his death it became its tomb. Ghent, saved thrice by the policy, the eloquence, the self-sacrifices of Orange, fell, within three months of his murder, into the hands of Parma. The loss of this most important city, followed in the next year by the 125 downfall of Antwerp, sealed the fate of the Southern Netherlands. Had the prince lived, how different might have been the country's fate! If seven provinces could dilate in so brief a space into the powerful commonwealth which the republic soon became, what might not 130 have been achieved by the united seventeen?—a confederacy which would have united the adamantine vigor of

ANALYSIS.—110. Parse *but*.**112-114. Explain the force of *even* in each line.****116. What figure in the line?****120. What is the attribute in this clause?****121. Give the antecedents of *it* and *its*.****122-124. Analyze the clause.****127, 128. Point out the principal and the subordinate clause.****131. In what case is *confederacy*?****132. *adamantine vigor*. What figure?**

the Batavian and Frisian races with the subtler, more delicate, and more graceful national elements, in which the genius of the Frank, the Roman, and the Romanized Celt were so intimately blended. As long as the father of the country lived such a union was possible. His power of managing men was so unquestionable that there was always a hope, even in the darkest hour; for men felt implicit reliance as well on his intellectual resources as on his integrity. This power of dealing with his fellow-men he manifested in the various ways in which it has been usually exhibited by statesmen. He possessed a ready eloquence—sometimes impassioned, oftener argumentative, always rational. His influence over his audience was unexampled in the annals of that country or age; yet he never condescended to flatter the people. He never followed the nation, but always led her in the path of duty and of honor; and was much more prone to rebuke the vices than to pandander to the passions of his hearers. He never failed to administer ample chastisement to parsimony, to jealousy, to insubordination, to intolerance, to infidelity, wherever it was due; nor feared to confront the states or the people in their most angry hours, and to tell them the truth to their faces. This commanding position he alone could stand upon; for his countrymen knew the generosity which had sacrificed his all for

ANALYSIS.—135, 136. Who are meant by *the Frank, the Roman, and the Romanized Celt*?

139. Dispose of *there* and *even*.
139. Point out the figure in this line.
149. What figure in the line?
- 150, 151. What is the meaning of *pander*?
- 151–163. Analyze these lines.
155. Point out the figure in the line.
158. Parse *all*.

them; the self-denial which had eluded rather than sought political advancement, whether from king or 160 people; and the untiring devotion which had consecrated a whole life to toil and danger in the cause of their emancipation. While, therefore, he was ever ready to rebuke, and always too honest to flatter, he at the same time possessed the eloquence which could 165 convince or persuade. He knew how to reach both the mind and the heart of his hearers. His orations, whether extemporaneous or prepared; his written messages to the States-General, to the provincial authorities, to the municipal bodies; his private correspondence with men of all ranks, from emperors and kings down to secretaries, and even children,—all show an easy flow of language, a fullness of thought, a power of expression rare in that age, a fund of historical allusion, a considerable power of imagination, a warmth of sentiment, a breadth of view, a directness of purpose; a range of qualities, in short, which would in themselves have stamped him as one of the master-minds of his century had there been no other monument to his memory than the remains of his spoken or written eloquence. 180

ANALYSIS.—159. Give the case of *self-denial*.

160. Name the object of *knew*.

172. Dispose of *down to*. Parse *all*. Name the objects of *saw*.

177. Dispose of *in short*.

11 WILLIAM ELLERY CHANNING, 1780-1842.

WILLIAM ELLERY CHANNING, the popular and able theologian and essayist, was the son of William Channing, a distinguished lawyer of Newport, Rhode Island, where the son was born on the 7th of April, 1780. Channing was educated at Harvard, where he graduated with high honors in 1798. He was then, for eighteen months, private tutor in a family in Richmond, Virginia, and subsequently, in 1803, he became pastor of the Federal Street Church in Boston. In 1822 he visited Europe, where he made the acquaintance of Wordsworth and Coleridge, both of whom became his ardent admirers and fast friends. It was Coleridge who said of Channing, "He has the love of wisdom and the wisdom of love."

On his return from Europe he continued his pastoral duties unaided until 1824, when he received a colleague, and from that time forward he gave more attention to literature.

Channing was a speaker and writer who endeared himself to his countrymen not only through his literary work, but also by his humility and excellence as a Christian gentleman; and it is said that he numbered people of all sects among his friends. His favorite topics were those which had more or less bearing on Christian philanthropy and reform. His articles on Milton, Napoleon, and Fénelon, which appeared from 1826 to 1829, won for him wide celebrity, as did also his valuable lectures, among the best of them being *Self-Culture*,

first delivered in 1839, and the series on the *Elevation of the Laboring Classes*, delivered in 1840. Channing's works have been translated into both German and French, and extensive editions have been published in England, France, and Germany. The most complete edition of his works was that published in Boston in 1848, six years after his death.

Channing died on the 2d of October, 1842, while on a mountain-excursion, and was buried at Mount Auburn, where a monument, designed by his friend Washington Allston, was erected to his memory.

CRITICISM BY GEORGE S. HILLARD.

DR. CHANNING's style is admirably suited for the exposition of moral and spiritual truth. It is rich, flowing, and perspicuous; even its diffuseness, which is its obvious literary defect, is no disadvantage in this aspect. There is a persuasive charm over all his writings, flowing from his earnestness of purpose, his deep love of humanity, his glowing hopes, and his fervid religious faith. He has a poet's love of beauty and a prophet's love of truth. He lays the richest of gifts upon the purest of altars. The heart expands under his influence, as it does when we see a beautiful countenance beaming with the finest expression of benevolence and sympathy.

He was a man of slight frame and delicate organization. His manner in the pulpit was simple and impressive, and the tones of his voice were full of sweetness and penetrating power. He was not one of those speakers who produce a great effect upon those who hear them for the first time, but those who were accustomed to his teachings recognized in him all the elements of the highest eloquence.

THE SENSE OF BEAUTY.

BEAUTY is an all-pervading presence. It unfolds in the numberless flowers of the spring. It waves in the branches of the trees and the green blades of grass. It haunts the depths of the earth and the sea, and gleams out in the hues of the shell and the precious stone. And not only these minute objects, but the ocean, the mountains, the cloud, the heavens, the stars, the rising and setting sun,—all overflow with beauty. The universe is its temple; and those men who are alive to it cannot lift their eyes without feeling themselves encompassed with it on every side. Now, this beauty is so precious, the enjoyments it gives are so refined and pure, so congenial with our tenderest and most noble feelings, and so akin to worship, that it is painful to think of the multitude of men as living in the midst of it, and living almost as blind to it as if, instead of this fair earth and glorious sky, they were tenants of a dungeon.

An infinite joy is lost to the world by the want of culture of this spiritual endowment. Suppose that I were to visit a cottage, and see its walls lined with the choicest pictures of Raphael, and every spare nook filled with statues of the most exquisite workmanship, and that I were to learn that neither man, woman, nor child ever cast an eye at these miracles of art, how should I feel their privation! how should I want to open their

ANALYSIS.—1. Point out the figure in the line.

1-8. Notice the judicious arrangement of short and long sentences. Is the style periodic or loose?

9. Point out the figure in the line. What is the meaning of *alive to it*?

11-14. What is the correlative of *so* in line 11? When are these two words used correlatively?

16, 17. *of this . . . sky.* Of what is this phrase a modifier?

21. Who *was* Raphael?

25, 26. *open their eyes.* Is *eyes* used figuratively or literally?

eyes and to help them to comprehend and feel the loveliness and grandeur which in vain courted their notice!

But every husbandman is living in sight of the works of a diviner Artist; and how much would his existence be elevated could he see the glory which shines forth in 30 their forms, hues, proportions, and moral expression!

I have spoken only of the beauty of Nature, but how much of this mysterious charm is found in the elegant arts, and especially in literature! The best books have most beauty. The greatest truths are wronged if not 35 linked with beauty; and they win their way most surely and deeply into the soul when arrayed in this their natural and fit attire. Now, no man receives the true culture of a man in whom the sensibility to the beautiful is not cherished; and I know of no condition in life 40 from which it should be excluded. Of all luxuries, this is the cheapest and most at hand; and seems to me to be the most important to those conditions where coarse labor tends to give a grossness of mind. From the diffusion of the sense of beauty in ancient Greece, and of 45 the taste for music in modern Germany, we learn that the people at large may partake of refined gratifications which have hitherto been thought to be necessarily restricted to a few.

ANALYSIS.—27. Dispose of *in vain*. Mention other elliptical constructions of the preposition and its object.

28. *husbandman*. Give an equivalent word.
29. *diviner Artist*. To whom is reference made?
30. *glory*. Is this figurative or literal?
- 33, 34. *elegant arts*. What arts are referred to here?
35. What kind of *beauty* is meant here?
- 35-38. What figure in these lines?
- 41, 42. *Of all hand*. Analyze.
- 43, 44. *coarse labor*. Why *coarse*? Explain what is meant by *grossness of mind*.
47. *partake*. Is the meaning figurative or literal?

12. RALPH WALDO EMERSON,

1803-1882.

RALPH WALDO EMERSON, poet and essayist, was born in Boston, Massachusetts, May 25, 1803. His preliminary education was received in the public schools of Boston, after the completion of which he entered Harvard in 1817, and graduated therefrom in 1821. The following five years were spent in teaching and in preparation for the ministry. In March, 1829, he became the colleague of Rev. Henry Ware as pastor of the Second Unitarian Church of Boston, but he withdrew from this position three years later, on account of a difference of opinion between himself and the members of his church with regard to the Lord's Supper, and sailed to Europe, where he remained nearly a year.

On his return from Europe, in the winter of 1833-34, he began his career as a lecturer, a position in which he has since won great eminence and distinction. In the winter of 1834 he delivered a series of biographical lectures on Michael Angelo, Milton, George Fox, Luther, and Edmund Burke. In 1835 he delivered a series of ten lectures on *English Literature*; in 1836, twelve on the *Philosophy of History*; in 1837, ten on *Human Culture*; in 1838, ten on *Human Life*; in 1839, ten on *The Present Age*; and in 1841, seven on *The Times*.

Among Emerson's prominent books are his orations —*Man Thinking*, published in 1837; *Literary Ethics*, pub-

lished in 1838—and his *Essays*, the first series of which appeared in 1841, the second in 1844, the third in 1870, and the fourth in 1871.

In 1846 he published a volume of poems, and in the year 1848 he delivered a course of lectures in Exeter Hall, London. In the following year he published his *Essays on Representative Men*, one of his best works, and one of those by which he is most favorably known to the world of letters. It was the publication of his *Representative Men* that gave to him the title "the American Carlyle," because in his selection of characters he received suggestions from Carlyle's great work, *Heroes and Hero-Worship*. Emerson removed to Concord, Massachusetts, in 1835, which was his place of residence to the time of his death, April 27, 1882.

CRITICISM BY A. BRONSON ALCOTT.

EMERSON's compositions affect us not as logic linked in syllogisms, but as voluntaries rather—as preludes, in which one is not tied to any design of air, but may vary his key or note at pleasure, as if improvised without any particular scope of argument; each period, paragraph, being a perfect note in itself, however it may chance to chime with its accompaniments in the piece, as a waltz of wandering stars, a dance of Hesperus with Orion. His rhetoric dazzles by its circuits, contrasts, antitheses; imagination as in all sprightly minds, being his wand of power. . . . So his books are best read as irregular writings, in which sentiment is, by his enthusiasm, transfused throughout the piece, telling on the mind in cadences of a current under-song, giving the impression of a connected whole, which it seldom is, such is the rhapsodist's cunning in its structure and delivery.

GOETHE.

NOTE.—The following extract is taken from Emerson's *Representative Men*.

WHAT distinguishes Goethe for French and English readers is a property which he shares with his nation—an habitual reference to interior truth. In England and in America there is a respect for talent; and, if it is exerted in support of any ascertained or intelligible interest or party, or in regular opposition to any, the public is satisfied. In France there is even a greater delight in intellectual brilliancy, for its own sake. And in all these countries men of talent write from talent. It is enough if the understanding is occupied, the taste propitiated—¹⁰ so many columns, so many hours, filled in a lively and creditable way. The German intellect wants the French sprightliness, the fine practical understanding of the English, and the American adventure; but it has a certain probity which never rests in a superficial performance, but asks steadily, *To what end?* A German public asks for a controlling sincerity. Here is activity of thought; but what is it for? What does the man mean? Whence, whence all these thoughts?

- ANALYSIS.—1. Parse *What*. What figure in the line?
2. *property*. Give a synonym.
- 2, 3. What word is in apposition with *property*?
3. *interior truth*. What is meant?
- 3-7. *In England . . . satisfied*. Is the sentence periodic or loose?
- 7, 8. Notice the use of *even*. Reconstruct this sentence, and make it periodic.
9. of *talent* and from *talent*. What kind of modifier is each?
- 9-12. What are the appositives of *It*?
12. *wants*. What is the meaning? Name the objects of *wants*.
16. Give the meaning of *steadily*.
- To what end?* Write as a complete clause.
17. *public*. What is the meaning of *public* here?

Talent alone cannot make a writer. There must be a 20 man behind the book—a personality which, by birth and quality, is pledged to the doctrines there set forth, and which exists to see and state things so, and not otherwise, holding things because they are things. If he cannot rightly express himself to-day, the same things sub- 25 sist, and will open themselves to-morrow. There lies the burden on his mind—the burden of truth to be declared, more or less understood ; and it constitutes his business and calling in the world to see those facts through, and to make them his own. What signifies that he trips 30 and stammers, that his voice is harsh or hissing, that his method or his tropes are inadequate ? That message will find method and imagery, articulation and melody. Though he were dumb, it would speak. If not, if there be no such God's word in the man—what care we how 35 adroit, how fluent, how brilliant, he is ?

It makes a great difference to the force of any sentence whether there be a man behind it or no. In the learned journal, in the influential newspaper, I discern no form ; only some irresponsible shadow ; oftener some 40 moneyed corporation, or some dangler, who hopes, in the mask and robes of his paragraph, to pass for somebody. But through every clause and part of speech of

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- ANALYSIS.—20, 21. Parse *alone*. What figure in these lines?
23. Dispose of the word *so*.
24. *holding*, etc. What does the phrase modify?
- 20-24. Criticise the construction of the sentence.
29. *calling*. Give a synonym.
30. *trips*. Give the meaning.
34. *it would speak*. What figure?
38. Is *no* a proper word here?
- 38, 39. *In the learned journal*. What figure?
40. *from*. Give a synonym.
- 41, 42. What figure?

a right book I meet the eyes of the most determined of men; his force and terror inundate every word; the 45 commas and dashes are alive; so that the writing is athletic and nimble—can go far and live long.

In England and America one may be an adept in the writings of a Greek or Latin poet without any poetic taste or fire. That a man has spent years on Plato and 50 Proclus does not afford a presumption that he holds heroic opinions or undervalues the fashions of his town. But the German nation have the most ridiculous good faith on these subjects; the student out of the lecture-room still broods on the lessons, and the professor can- 55 not divest himself of the fancy that the truths of philosophy have some application to Berlin and Munich. This earnestness enables them to outsee men of much more talent. Hence, almost all the valuable distinctions which are current in higher conversation have been de- 60 rived to us from Germany. But, whilst men distinguished for wit and learning in England and France adopt their study and their side with a certain levity, and are not understood to be very deeply engaged, from grounds of character, to the topic or the part they es- 65

ANALYSIS.—44. *right book*. Give an equivalent.
 meet the eyes. Is this figurative or literal?

44-47. What figure in these lines?

45. Name the figure in this line.

49. *a Greek or Latin poet*. Criticise.

50. Who was *Plato*?

51. Who was *Proclus*?

53. Is *nation* used here in the abstract or in the concrete?

54, 55. *out of the lecture-room*. What does the phrase modify?

55. Give the different meanings of *broods*.

57. For what are *Berlin* and *Munich* remarkable?

58. Give the meaning of *outsee*.

60, 61. *derived to us*. Criticise.

63. *their side*. Explain.

pouse, Goethe, the head and body of the German nation, does not speak from talent, but the truth shines through : he is very wise, though his talent often veils his wisdom. However excellent his sentence is, he has somewhat better in view. It awakens my curiosity. He has the 70 formidable independence which converse with truth gives ; hear you or forbear, his fact abides, and your interest in the writer is not confined to his story, and he dismissed from memory when he has performed his task creditably, as a baker when he has left his loaf; 75 but his work is the least part of him. The old Eternal Genius who built the world has confided himself more to this man than to any other. I dare not say that Goethe ascended to the highest grounds from which genius has spoken. He has not worshiped the highest unity ; he 80 is incapable of a self-surrender to the moral sentiment. There are nobler strains in poetry than any he has sounded. There are writers poorer in talent whose tone is purer and more touches the heart. Goethe can never be dear to men. His is not even the devotion to pure 85 truth, but to truth for the sake of culture. He has no aims less large than the conquest of universal Nature, of universal truth, to be his portion : a man not to be bribed, nor deceived, nor overawed ; of a stoical self-

ANALYSIS.—66. What figure on *nation*?

68. Point out a figure in the line.
72. Supply ellipsis.
74. Parse *dismissed*.
75. What figure in the line?
- 76, 77. *Eternal Genius*. Who is meant?
79. Point out the figure.
82. Dispose of *there*. Supply the ellipsis.
84. Explain the grammatical use of *more* as here used.
- 86, 87. Rewrite this clause.
88. *to be his portion*. Of what is this a modifier?
89. *stoical self-denial*. What is the meaning?

command and self-denial, and having one test for all 90 men: *What can you teach me?* All possessions are valued by him for that only—rank, privileges, health, time, being itself.

He is the type of culture, the amateur of all arts and sciences and events; artistic, but not artist; spiritual, 95 but not spiritualist. There is nothing he had not a right to know; there is no weapon in the armory of universal genius he did not take into his hand, but with peremptory heed that he should not be for a moment prejudiced by his instruments. He lays a ray of light under every 100 fact, and between himself and his dearest property. From him nothing was hid, nothing withholden. The lurking demons sat to him, and the saint who saw the demons; and the metaphysical elements took form. "Piety itself is no aim, but only a means, whereby, 105 through purest inward peace, we may attain to highest culture." And his penetration of every secret of the fine arts will make Goethe still more statuesque. His affections help him, like women employed by Cicero to worm out the secret of conspirators. Enmities he has 110 none. Enemy of him you may be; if so, you shall teach him aught which your good-will cannot, were it only what experience will accrue from your ruin.

ANALYSIS.—92. Give the antecedent of *that*. With what are *rank, privileges*, etc. in apposition?

95. Dispose of *artistic* and *artist*.
97. Of what is *to know* a modifier?
- 97, 98. Point out the figure.
- 100 101. What figure in the line?
- 102 *withholden*. Modernize.
104. Supply the ellipsis.
108. *statuesque*. What figure?
109. Point out the figure in the line.
110. *worm out the secret*. What figure?
111. Explain the use of *so*.

Enemy and welcome, but enemy on high terms. He cannot hate anybody; his time is worth too much. 115 Temperamental antagonisms may be suffered, but like feuds of emperors, who fight dignifiedly across kingdoms.

ANALYSIS.—114. *Enemy and welcome, etc.* Reconstruct this sentence.

116. What is the meaning of *Temperamental antagonisms?*

117. Point out the figure.

EXTRACTS.

THE hand that rounded Peter's dome,
And groined the aisles of Christian Rome,
Wrought in a sad sincerity;
Himself from God he could not free;
He builded better than he knew:
The conscious stone to beauty grew.—

The Problem.

OH, when I am safe in my sylvan home,
I mock at the pride of Greece and Rome;
And when I am stretched beneath the pines,
Where the evening star so holy shines,
I laugh at the lore and pride of man,
At the sophist schools and the learnèd clan;
For what are they all, in their high conceit,
When man in the bush with God may meet?—

Good-bye, Proud World!

THOUGHT is the property of him who can entertain it, and of him who can accurately place it.—*Representative Men.*

13. JAMES RUSSELL LOWELL.

1819-1891.

JAMES RUSSELL LOWELL, a distinguished American poet, critic, and essayist, was born in Cambridge, Massachusetts, February 22, 1819. He graduated in 1838. He then studied law in Harvard University, and having been admitted to the bar in 1840, he opened an office in Boston. He soon, however, abandoned the practice of law and devoted himself entirely to literature.

Lowell's first published work was his *Class Poem*, recited at Harvard College when he graduated. In 1841 he published a volume of poems entitled *A Year's Life*. This was never reprinted, but a new volume of poems, containing *A Legend of Brittany*, *Prometheus Rhæsus*, and many shorter pieces, was published in 1844. This was followed in 1845 by a volume of prose entitled *Conversations on Some Old Poets*. A second series of *Poems* was issued in 1848. In the same year also he published *The Vision of Sir Launfal* and the *Biglow Papers*, the latter being a humorous satire written ostensibly by Hosea Biglow, into which the Yankee dialect is introduced with admirable effect. It was directed chiefly against slavery and the war with Mexico in 1846-48. During this same year (1848) he published anonymously his *Fable for Critics*, a rhymed essay on the principal living American authors.

Mr. Lowell visited England, France, Switzerland, and Italy in 1851, and returned to America in 1852. In 1854-55 he delivered a course of twelve lectures on the British poets, which was received with great favor.

In 1855, Mr. Lowell succeeded Longfellow as Professor of Modern Languages and Belles-Lettres in Harvard College, and in order to qualify himself more fully for the duties of the position he went immediately to Europe, spending a year in study, chiefly in Dresden.

In 1857 he became editor of the *Atlantic Monthly*, and retained the position up to 1862. In 1863, in conjunction with Charles E. Norton, he assumed the editorship of the *North American Review*, retaining charge until 1872, when he again visited Europe, returning in 1874.

In addition to the works mentioned, some of Lowell's other chief poems are *Under the Willows*, *Melibœus Hippoanax*, *The Cathedral*, and his *Commemoration Ode*. Two of his chief prose writings are *Among my Books* and *My Study-Windows*, both issued in 1870.

Both of the English Universities have conferred degrees on Mr. Lowell—Oxford, that of D. C. L. in 1873; and Cambridge, that of LL.D. in 1874.

Mr. Lowell was for several years minister-plenipotentiary to Spain, whence he was called to fill the same office in England.

He is without doubt the most polished and scholarly of American writers, succeeding equally well in both prose and poetry. As an essayist and critic he certainly has no superior, if, indeed, an equal, in the age he represents.

CRITICISM.

PROBABLY no writer in either America or Europe has been so versatile in style as Lowell. He seems equally facile in either prose or poetry. No one has the capacity of adapting his style so admirably to the picture he delineates. Almost every line evinces the keen knowledge of human nature and the great scholastic attainments of this writer. In his *Biglow Papers* we have

humor racy and sparkling. In his *Vision of Sir Launfal* we find delicacy and grace. In his *Commemoration Odes* he is grand. In his criticisms—and he has written much on both ancient and modern classic authors—he is fair and impartial. He seems to have the faculty of adapting not only his style, but also his very words, to the subject he discusses, in a way which characterizes no other writer of either ancient or modern times.

THE VISION OF SIR LAUNFAL.

NOTE.—The following extract is the prelude to Part First of *The Vision of Sir Launfal*, one of the best of Lowell's efforts as a poet. The poem appeared in 1848, and it has done much to establish the reputation of its author as one of the most scholarly of American poets.

OVER his keys the musing organist,
Beginning doubtfully and far away,
First lets his fingers wander as they list,
And builds a bridge from Dreamland for his lay.
Then, as the touch of his loved instrument
Gives hope and fervor, nearer draws his theme,
First guessed by faint auroral flushes sent
Along the wavering vista of his dream. 5

Not only around our infancy
Doth heaven with all its splendors lie; 10

-
- ANALYSIS.—1-4.** Is the sentence periodic or loose? Rewrite.
 2. What does *far* modify?
 3 Give the mode and the tense of *wander*. The meaning of *list*?
 4. What is the meaning of *lay*? What figure in the line?
 5, 6. What is the leading clause?
 7. Explain the figure in this line.
 7, 8. *guessed*, etc. What does the phrase modify?
 8. What is the meaning of *vista*?
 10. *with all its splendors*, etc. What does the phrase modify?

Daily, with souls that cringe and plot,
We Sinai's climb, and know it not.
Over our manhood bend the skies ;
 Against our fallen and traitor lives
The great winds utter prophecies ;
 With our faint hearts the mountain strives ;
Its arms outstretched, the druid wood
 Waits with its benedicite ;
And to our age's drowsy blood
 Still shouts the inspiring sea.

Earth gets its price for what earth gives us :
The beggar is taxed for a corner to die in,
The priest hath his fee who comes and shrives us,
We bargain for the graves we lie in ;
At the devil's booth are all things sold,
Each ounce of dross costs its ounce of gold ;
For a cap and bells our lives we pay ;
Bubbles we buy with a whole soul's tasking ;
'Tis Heaven alone that is given away,
'Tis only God may be had for the asking.
No price is set on the lavish summer ;
June may be had by the poorest comer.

ANALYSIS.—12. Point out the figure in the line. What is the antecedent of it?

13-16. Are the clauses periodic or loose? Rewrite. What figure do these lines?

17-20. Point out the figure.

18. *benedicite*, a blessing.

19. Explain the line.

21-32. Mention the particulars expressed by the general statement.

22. What relative should be supplied?

23. *who comes*, etc. Is the clause restrictive or non-restrictive?

25. Give the meaning of *devil's booth*.

27. cap and bells. What is the meaning?

28. Name the figure in the line.

29. Parse the word *alone*. Nam

30. Supply the ellipsis, and name the modifier of *it*.

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And what is so rare as a day in June?

Then, if ever, come perfect days;

Then Heaven tries the earth if it be in tune,

35

And over it softly her warm ear lays;

Whether we look or whether we listen,

We hear life murmur or see it glisten;

Every clod feels a stir of might,

An instinct within it that reaches and towers,

40

And, groping blindly above it for light,

Climbs to a soul in grass and flowers;

The flush of life may well be seen

Thrilling back over hills and valleys;

The cowslip startles in meadows green,

45

The buttercup catches the sun in its chalice;

And there's never a leaf nor a blade too mean

To be some happy creature's palace.

The little bird sits at his door in the sun,

Atilt like a blossom among the leaves,

50

And lets his illumined being o'errun

With the deluge of summer it receives;

His mate feels the eggs beneath her wings,

And the heart in her dumb breast flutters and sings;

He sings to the wide world, and she to her nest,—

55

In the nice ear of Nature which song is the best?

ANALYSIS.—35. What is the antecedent of *it*?

36. Explain the line.

38. Give the mode and the tense of *murmur* and *glisten*.

40. In what case is *instinct*? Name the modifiers of *instinct*.

42. Explain the line.

43-45. Point out the figures.

46. Change the figurative to plain language.

47. Explain the use of *never*.

49, 50. Point out the figure, and parse *like* and *blossom*.

50. Parse the word *Atilt*.

51. Parse *o'errun*.

52. Give the meaning of *deluge of summer*. What figure in the line?

55. Meaning of this line as applied to humanity?

56. Give the meaning of *nice ear* as here used. Why is *best* allowable here?

- Now is the high-tide of the year,
 And whatever of life hath ebbed away
 Comes flooding back with a rippy cheer,
 Into every bare inlet and creek and bay ; 60
 Now the heart is so full that a drop overfills it,
 We are happy now because God wills it ;
 No matter how barren the past may have been,
 'Tis enough for us now that the leaves are green.
 We sit in the warm shade and feel right well 65
 How the sap creeps up and the blossoms swell ;
 We may shut our eyes, but we cannot help knowing
 That skies are clear and grass is growing.
- The breeze comes whispering in our ear
 That dandelions are blossoming near, 70
 That maize has sprouted, that streams are flowing,
 That the river is bluer than the sky,
 That the robin is plastering his house hard by ;
 And if the breeze kept the good news back,
 For other couriers we should not lack ; 75
 We could guess it all by yon heifer's lowing ;
 And hark ! how clear bold Chanticleer,
 Warmed with the new wine of the year,
 Tells all in his lusty crowing !
- Joy comes, grief goes, we know not how ; 80
 Everything is happy now,

ANALYSIS.—57–60. Point out the figures in these lines.

59. *rippy cheer*. What figure ?
 61. What figure in the line ?
 62. What is the antecedent of *it* ?
 63. Supply the ellipsis in the leading clause, and name the modifiers of *it*.
 65, 66. Name the object of *feel*. Parse *well*.
 67, 68. Name the object of *help*; also of *knowing*.
 69, 70. Name the object of *whispering*.
 73. Parse *hard by*.
 78, 79. Point out the figure in these lines. What does *Warmed*, etc. modify ?

Everything is upward striving;
 'Tis as easy now for the heart to be true
 As for grass to be green or skies to be blue—
 'Tis the natural way of living.

85

Who knows whither the clouds have fled?
 In the unscarred heaven they leave no wake;
 And the eyes forget the tears they have shed,
 The heart forgets its sorrow and ache;
 The soul partakes the season's youth,
 And the sulphurous rifts of passion and woe
 Lie deep 'neath a silence pure and smooth,
 Like burned-out craters healed with snow.
 What wonder if Sir Launfal now
 Remembered the keeping of his vow?

90

95

ANALYSIS.—83. Name the modifier of *it*.

85. Name the antecedent of *it*.

87. Give a synonym for *wake*.

91–93. Point out the figure in these lines.

EXTRACT.

ONCE to every man and nation comes the moment to decide,
 In the strife of Truth with Falsehood, for the good or evil side:
 Some great cause, God's new Messiah offering each the bloom
 or blight,
 Parts the goats upon the left hand, and the sheep upon the right,
 And the choice goes by for ever 'twixt that darkness and that
 light.

The Present Crisis.

14. WASHINGTON IRVING,

1783-1859:

WASHINGTON IRVING, one of the most graceful and polished prose-writers of America, was born in New York, April 3, 1783. His ancestors on the father's side were Scotch, his mother being English.

At the age of sixteen Irving left school to engage in the study of law, but literature had greater attractions for him, and in 1802 he began a series of papers for the *Morning Chronicle* under the signature of "Jonathan Old-style," choosing for his themes mainly social topics and local occurrences.

Being threatened with consumption in 1804, he went to Europe, and spent several months in Italy and the south of France. At Rome he became intimately acquainted with Washington Allston, under whose tuition he made an attempt to become a painter, but three days' experience convinced him that he had not the talent to make him an artist. Having visited Switzerland, the Netherlands, Paris, and London, he returned to the United States in 1806, and was admitted to the bar, but he never practiced his profession.

In 1807, in connection with his brother William and James K. Paulding, he began a serial entitled *Salmagundi; or, The Whim-Whams and Opinions of Laurcelot Langstaff, Esq., and Others*, which was issued at irregular intervals in 18mo form. It was full of personal allusions and humorous hits, which gave it immediate success.

Irving's next literary venture was a *History of New York, by Diedrich Knickerbocker*. The book was begun by Peter and Washington Irving as a burlesque on a handbook of the city of New York then just published; but the elder brother having sailed to Europe, Washington elaborated the original plan and completed the book himself. In order to introduce it to the public, an advertisement was inserted in the *Evening Post* a few days before the appearance of the book, inquiring for "a small elderly gentleman, dressed in an old black coat and cocked hat, by the name of Knickerbocker," who was represented as having disappeared from the Columbia Hotel, and left behind "a very curious kind of a written book." The book appeared in 1809, and met at once with a flattering and cordial reception. The style in which it is written somewhat resembles that of Swift. For a time the burlesque is said to have given serious offence to some of the New York families whose ancestors were caricatured, and Irving, to appease their wrath, finally inserted an apologetic preface.

Being a silent partner in the mercantile house of his brothers, Irving sailed for Europe in 1815. But the house soon became bankrupt, and the author was compelled to write for a living. His rambles through England and Scotland had furnished him excellent material, and in 1818 the *Sketch-Book* appeared in the United States in pamphlet numbers. Some of these were copied in the *London Literary Gazette*, and Irving collected the various sketches and sought a publisher in England to issue them in book-form. Failing in this, he put the first volume to press in 1820 at his own expense, but the failure of the publisher prevented the issue. Sir Walter Scott now succeeded in having Murray, the London publisher, purchase the manuscript for

two hundred pounds—a sum which he doubled when the book became successful. The *Sketch-Book* is considered Irving's best book. It is written in admirable style and in the purest of diction. It has proved to be the favorite work of the author in both England and America. It is the work, indeed, on which Irving's success as an author is based, and from the time of its publication to the present he has never lacked for a wide circle of appreciative readers.

The *Sketch-Book* was followed in 1822 by *Bracebridge Hall; or, The Humorists*, for which the publisher paid one thousand guineas. Two years later *The Tales of a Traveler* followed, which Irving sold for fifteen hundred pounds. This book met with severe criticism in both Europe and America, but his *History of Christopher Columbus*, four volumes, published soon after, and which he sold to the publishers for three thousand guineas, was highly praised, and it restored to the author his popularity.

The other works of Irving are—*Chronicles of the Conquest of Grenada*, two volumes; *Voyages of the Companions of Columbus*; *The Alhambra*, two volumes, a portion of it written in the old Moorish palace, where Irving stayed several months; *The Crayon Miscellany*; *Astoria*, two volumes; *Adventures of Captain Bonneville of the U. S. A. in the Rocky Mountains and the Far West*; *Wolfert's Roost*, a series of collected magazine articles; *The Life of Oliver Goldsmith*; *Mahomet and his Successors*, two volumes; and the *Life of Washington*, five volumes, the last of which was issued just three months before Irving's death.

Much of Irving's life was spent in England, where he and his works were highly esteemed. In 1831 the University of Oxford conferred on him the degree LL.D. Besides other positions abroad, he held that of minister to Spain from 1842 to 1846.

For several years preceding his death Irving, who was never married, resided near Tarrytown, New York, in an old Dutch mansion which he named "Sunnyside." Here he died suddenly, from a disease of the heart, in 1859, the funeral procession which bore his body to the grave at Tarrytown passing through the historical Sleepy Hollow which his genius had made famous.

CRITICISM BY CHARLES DUDLEY WARNER.

I DO not know how to account, on principles of culture which we recognize, for our author's style. His education was exceedingly defective, nor was his want of discipline supplied by the subsequent desultory application. He seems to have been born with a rare sense of literary proportion and form; into this, as into a mould, were run his apparently lazy and really acute observations of life. That he thoroughly mastered such literature as he fancied there is abundant evidence; that his style was influenced by the purest English models is also apparent. But there remains a large margin for wonder how, with his want of training, he could have elaborated a style which is distinctively his own, and is as copious, felicitous in the choice of words, flowing, spontaneous, flexible, engaging, clear, and as little wearisome when read continuously in quantity, as any in the English tongue. This is saying a great deal, though it is not claiming for him the compactness, nor the robust vigor, nor the depth of thought, of many other masters in it. It is sometimes praised for its simplicity. It is certainly lucid, but its simplicity is not that of Benjamin Franklin's style; it is often ornate, not seldom somewhat diffuse, and always exceedingly melodious. It is noticeable for its metaphorical felicity. But it was not in the sympathetic nature of the author

to which I just referred, to come sharply to the point. It is much to have merited the eulogy of Campbell, that he had "added clarity to the English tongue."

ICHABOD CRANE'S RIDE.

NOTE.—The following extract from the *Sketch-Book* is taken from Irving's "Legend of Sleepy Hollow." Sleepy Hollow, as represented by the author, "is a little valley, or rather lap of land, among high hills, which is one of the quietest places in the whole world." It is within a mile or two of Tarrytown on the Hudson. Ichabod Crane was the schoolmaster of Sleepy Hollow. On the occasion referred to in this extract he had been attending a merrymaking at Mynheer Van Tassel's, whose daughter, Katrina, was the object of his affections. But Ichabod had a rival in Brom Van Brunt, who sat gloomily in the corner while the schoolmaster joined Katrina in the dance. Before the breaking up of the party Ichabod had listened to a number of ghost-stories, prominent among them being that of a headless horseman who haunted the bridge over which Ichabod must pass on his homeward route that night.

IT was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travels homeward along the sides of the lofty hills which rise above Tarrytown, and which he had traveled so cheerily in the afternoon. The hour was as dismal as himself. Far 5 below him the Tappan Zee spread its dusky and indistinct waste of waters, with here and there the tall mast of a sloop riding quietly at anchor under the land. In the dead hush of midnight he could even hear the barking of the watch-dog from the opposite shore of the 10

ANALYSIS.—1, 2. Name the modifier of *It*.

1. *witching time*. Explain.

2. *crestfallen*. What is the figure?

5. What does *Far* modify?

6. *dusky*. What figure?

9. Point out the figure in this line. What is the force of *even*?

Hudson, but it was so vague and faint as only to give an idea of his distance from this faithful companion of man. Now and then, too, the long-drawn crowing of a cock, accidentally awakened, would sound far, far off from some farm-house away among the hills; but it was like a dreaming sound in his ear. No signs of life occurred near him, but occasionally the melancholy chirp of a cricket, or perhaps the guttural twang of a bull-frog from a neighboring marsh, as if sleeping uncomfortably and turning suddenly in his bed. 20

All the stories of ghosts and goblins that he had heard in the afternoon now came crowding upon his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. He had never felt so lonely and dismal. He was, moreover, approaching the very place where many of the scenes of the ghost-stories had been laid. In the centre of the road stood an enormous tulip tree, which towered like a giant above all the other trees of the neighborhood, and formed a kind of landmark. Its limbs were gnarled and fantastic, large enough to form trunks for ordinary trees, twisting down almost to the earth and rising again into the air. It was connected with the tragical story of the unfortunate André, who had been taken prisoner hard by, 35 and was universally known by the name of Major An-

ANALYSIS.—13 Parse *too*.14 *accidentally awakened*. What does this modify?16 Parse *like* and *sound*.17, 18. *melancholy chirp*. What figure? Is *twang* a good word here?22. *came crowding*. Dispose of *crowding*.24. *to sink deeper*. Parse *deeper*.

29. What figure in the line?

35. *hard by*. Parse.36. *universally*. Is this the proper word as used?

dré's Tree. The common people regarded it with a mixture of respect and superstition, partly out of sympathy for the fate of its ill-starred namesake, and partly from the tales of strange sights and doleful lamentations told concerning it. As Ichabod approached this fearful tree he began to whistle. He thought his whistle was answered; it was but a blast sweeping sharply through the dry branches. As he approached a little nearer, he thought he saw something white hanging in the midst of the tree. He paused, and ceased whistling; but on looking more narrowly perceived that it was a place where the tree had been scathed by lightning, and the white wood lay bare. Suddenly he heard a groan; his teeth chattered, and his knees smote against the saddle. It was but the rubbing of one huge bough upon another as they were swayed about by the breeze. He passed the tree in safety, but new perils lay before him.

About two hundred yards from the tree a small brook crossed the road, and ran into a marshy and thickly-wooded glen known by the name of Wiley's Swamp. A few rough logs, laid side by side, served for a bridge over this stream. On that side of the road where the brook entered the wood a group of oaks and chestnuts, matted thick with wild grapevines, threw a cavernous

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- ANALYSIS.—37. Who are meant by *The common people*?
38. What does *partly* modify?
40. What figure in the line?
41, 42. *fearful tree*. What figure?
43. Dispose of *but*.
47. Substitute a word for *narrowly*.
49. Dispose of *bare*.
54. Parse *about*.
57. Dispose of *side by side*.
58. Dispose of the word *where*.
60. *thick*. Is the word correct as used here?

gloom over it. To pass this bridge was the severest trial. It was at this identical spot that the unfortunate André was captured, and under the covert of those chestnuts and vines were the sturdy yeomen concealed who surprised him. This has ever since been considered a 65 haunted stream, and fearful are the feelings of the school-boy who has to pass it alone after dark.

As he approached the stream his heart began to thump. He summoned up, however, all his resolution, gave his horse half a score of kicks in the ribs, 70 and attempted to dash briskly across the bridge. But instead of starting forward, the perverse old animal made a lateral movement and ran broadside against the fence. Ichabod, whose fears increased with the delay, jerked the reins on the other side and kicked 75 lustily with the contrary foot. It was all in vain. His steed started, it is true, but it was only to plunge to the opposite side of the road into a thicket of brambles and alder-bushes. The schoolmaster now bestowed both whip and heel upon the starveling ribs of old 80 Gunpowder, who dashed forward, snuffing and snorting, but came to a stand just by the bridge, with a suddenness which had nearly sent his rider sprawling over his head. Just at this moment a plashy tramp by

ANALYSIS.—61. What figure in the line? Criticise the sentence beginning *to pass this bridge*, etc. What is the subject of the clause?

64. *sturdy yeomen*. Who were they?

64, 65. Point out a violation of strength in these lines.

69. Substitute a word for *thump*.

73. What is meant by a *lateral movement*?

75: Substitute a word for *contrary* as here used.

What is the antecedent of *It*?

77. *it is true*. What is in apposition with *it*?

80. Point out the figure in the line.

83. *had sent*. Criticise.

84. What does *just* modify?

the side of the bridge caught the sensitive ear of Ich-⁸⁴
abod. In the dark shadow of the grove on the margin
of the brook he beheld something huge, misshapen,
black, and towering. It stirred not, but seemed gath-
ered up in the gloom, like some gigantic monster ready
to spring upon the traveler. ³⁰

The hair of the affrighted pedagogue rose upon his
head with terror. What was to be done? To turn and
fly was now too late; and, besides, what chance was
there of escaping ghost or goblin, if such it was, which
could ride upon the wings of the wind? Summoning ⁹⁵
up, therefore, a show of courage, he demanded, in stam-
mering accents, "Who are you?" He received no reply.
He repeated his demand in a still more agitated voice.
Still there was no answer. Once more he cudgeled the
sides of the inflexible Gunpowder, and, shutting his ¹⁰⁰
eyes, broke forth with involuntary fervor into a psalm-
tune. Just then the shadowy object of alarm put itself
in motion, and, with a scramble and a bound, stood at
once in the middle of the road. Though the night was
dark and dismal, yet the form of the unknown might ¹⁰⁵
now, in some degree, be ascertained. He appeared to
be a horseman of large dimensions, and mounted on a
black horse of powerful frame. He made no offer of
molestation or sociability, but kept aloof on one side
of the road, jogging along on the blind side of old ¹¹⁰

ANALYSIS.—85. *caught the . . . ear.* What figure?

89. Point out the figure in the line.

91, 92. Rewrite this sentence.

93 *fly.* Is this the proper word as used here?

95. *wings of the wind.* What figure?

96. Is *demanded* in this line transitive or intransitive?

98, 99. *still more . . . Still there, etc.* Parse *still* in each expression.

101. Parse *broke forth . . . into*.

107. Dispose of the word *mounted*.

Gunpowder, who had now got over his fright and waywardness.

Ichabod, who had no relish for this strange midnight companion, and bethought himself of the adventure of Brom Bones with the Galloping Hessian, now quickened 115 his steed in hopes of leaving him behind. The stranger, however, quickened his horse to an equal pace. Ichabod pulled up and fell into a walk, thinking to lag behind. The other did the same. His heart began to sink within him. He endeavored to resume his psalm- 120 tune, but his parched tongue clove to the roof of his mouth, and he could not utter a stave. There was something in the moody and dogged silence of this pertinacious companion that was mysterious and appalling. It was soon fearfully accounted for. On mounting a 125 rising ground, which brought the figure of his fellow-traveler in relief against the sky, gigantic in height and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless! But his horror was still more increased on observing that the head, which should 130 have rested on his shoulders, was carried before him on the pommel of his saddle! His terror rose to desperation. He rained a shower of kicks and blows upon Gunpowder, hoping by a sudden movement to give his com-

ANALYSIS.—111. Parse *got over*.

114. What is the subject of *bethought*?
116. Name the antecedent of *him*.
118. Dispose of the expression *pulled up*.
120. Is *endeavored* transitive or intransitive?
121. Give the principal parts of *clove*.
122. What is the meaning of *stave*?
- 122, 123. What are the modifiers of *something*?
125. Parse the verb in the clause.
127. What is the meaning of *relief* as used here?
133. Point out the figure in the line.

panion the slip. But the spectre started full jump with 135 him. Away they dashed through thick and thin, stones flying and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air as he stretched his long, lank body away over his horse's head in the eagerness of his flight.

140

An opening in the trees now cheered him with the hopes that the church-bridge was at hand. The wavering reflection of a silver star in the bosom of the brook told him that he was not mistaken. He saw the walls of the church dimly glaring under the trees beyond. He 145 recollect ed the place where Brom Bones's ghostly competitor had disappeared. "If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. An- 150 other convulsive kick in the ribs, and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brim- 155 stone. Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but

ANALYSIS.—135. Dispose of the words *full jump*.

136. *thick and thin*. Parse. In what case is *stones*?

143 *a silver star*. What figure?

145 What is the object of *thought*?

149. *panting and blowing*. What parts of speech?
close What does this word modify?

150. Dispose of *even*.

152. What figure in the line?

154, 155. *should vanish*. Is the expression as here used correct?

155. *according to*. Parse.

157. What is the antecedent of *his*? Of *him*?

too late. It encountered his cranium with a tremendous crash. He was tumbled headlong into the dust, and 160 Gunpowder, the black steed, and the goblin rider passed by like a whirlwind.

The next morning the old horse was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate. Ichabod did 165 not make his appearance at breakfast. Dinner-hour came, but no Ichabod! The boys assembled at the school-house and strolled idly about the banks of the brook; but no schoolmaster. Hans Van Ripper now began to feel some uneasiness about the fate of poor 170 Ichabod and his saddle. An inquiry was set on foot, and after diligent investigation they came upon his traces. In one part of the road leading to the church was found the saddle trampled in the dirt; the tracks of horses' hoofs, deeply dented in the road, and evi- 175 dently at furious speed, were traced to the bridge, beyond which, on the bank of a broad part of the brook, where the water ran deep and black, was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.

180

ANALYSIS.—162. Dispose of *like* and *whirlwind*.

163. In what case is *morning*?

167. Parse *Ichabod*.

169. Dispose of the word *schoolmaster*.

171. Dispose of *set on foot*.

173. *where the water ran*, etc. What does the clause modify?

Dispose of *deep* and *black*.

180. In what case is the word *pumpkin*?

15. JAMES FENIMORE COOPER,

1789-1861.

JAMES FENIMORE COOPER, the celebrated American novelist, was born at Burlington, N. J., September 15, 1789. His father, Judge William Cooper, removed to the wild frontier-region of New York State, however, in the year 1790, where the novelist spent his boyhood years up to the age of thirteen, when he entered Yale College. After three years of college-life he withdrew to become a midshipman in the United States navy, where he followed the life of a sailor for six years, and acquired much of the knowledge and experience which in after-life made his sea-novels so popular and successful. In 1811 he married the sister of Bishop De Lancey, and soon after resigned his commission as lieutenant in the navy, and located at Mamaroneck, near the city of New York.

Cooper's literary life is said to have had this curious beginning: While sitting one evening engaged in reading a novel to his wife, he suddenly declared his belief that he could write a better novel himself; to prove it, he made the experiment, and produced *Precaution*, which was published anonymously in 1819. But his book attracted very little attention, and it is said he never after claimed it among his writings.

In 1821 he published *The Spy*, a novel founded on the incidents of the Revolution. This possessed so much power and interest as a romance that it became popular at once, not only in America, but also in Europe, where

it was translated into nearly all the continental languages, as well as into Persian and Arabic. It bore such a favorable comparison to the *Waverley Novels* that Cooper acquired the name of "the American Walter Scott."

In 1823 the author's fame was still more increased by *The Pilot*, the first of his sea-tales. This was followed by a long list of novels: *Lionel Lincoln*, *The Last of the Mohicans*, *The Red Rover*, *The Prairie*, *Wept of Wish-ton-Wish*, *The Pathfinder*, and many others, the number of novels being thirty-three. Nine of these are sea-tales, and five form "The Leatherstocking Series."

Cooper's best novels are conceded to be *The Spy*, *The Pilot*, *The Last of the Mohicans*, *The Red Rover*, and *The Prairie*. In addition to his novels he also published a *Naval History of the United States*, *Lives of American Naval Officers*, and a number of sketches of European travel.

Cooper, at the time of his death, had in press an historical work, *The Towns of Manhattan*, and he contemplated writing a sixth Leatherstocking tale. He died suddenly at Cooperstown, N. Y., on the 14th of September, 1851.

CRITICISM BY RUFUS W. GRISWOLD.

COOPER has the faculty of giving to his pictures an astonishing reality. They are not mere transcripts of Nature, though as such they would possess extraordinary merit, but actual creations, embodying the very spirit of intelligent and genial experience and observation. His Indians, notwithstanding all that has been written to the contrary, are no more inferior in fidelity than they are in poetical interest to those of his most successful imitators or rivals.

His hunters and trappers have the same vividness

and freshness, and in the whole realm of fiction there is nothing more actual, harmonious, and sustained. They evince not only the first order of inventive power, but a profoundly philosophical study of the influences of situation upon human character.

He treads the deck with the conscious pride of home and dominion: the aspects of the sea and sky, the terrors of the tornado, the excitement of the chase, the tumult of battle, fire, and wreck, are presented by him with a freedom and breadth of outline, a glow and strength of coloring and contrast, and a distinctness and truth of general and particular conception, that place him far in advance of all the other artists who have attempted with pen or pencil to paint the ocean.

THE WRECK OF THE ARIEL.

NOTE.—The following sketch is taken from *The Pilot*, one of Cooper's best sea-tales. It portrays vividly the death of Dillon and the fidelity of Long Tom Coffin, the coxswain. The opening line is the pleading of Merry, a midshipman, in his effort to induce the commander, Barnstable, to leave the ship and save himself by taking to the whale-boat in which his sailors are waiting for him.

"Now, hear me," said the boy, urging his request to tears: "if not for my sake or for your own sake, Mr. Barnstable, or for the hopes of God's mercy, go into the boat for the love of my cousin Katherine."

The young lieutenant paused in his troubled walk, 5 and for a moment he cast a glance of hesitation at the cliffs; but at the next instant his eyes fell on the ruin of his vessel; and he answered,

ANALYSIS.—1, 2 Explain the latter part of the line *urging . . . tears.*

1-4. Analyze the sentence.

5 Point out the figure in the line.

"Never, boy, never! If my hour has come, I will not shrink from my fate." 10

"Listen to the men, dear sir: the boat will be swamped alongside the wreck, and their cry is that without you they will not let her go."

Barnstable motioned to the boat, to bid the boy enter it, and turned away in silence. 15

"Well," said Merry with firmness, "if it be right that a lieutenant shall stay by the wreck, it must also be right for a midshipman.—Shove off: neither Mr. Barnstable nor myself will quit the vessel."

"Boy, your life has been entrusted to my keeping, 20
and at my hands will it be required," said his commander, lifting the struggling youth and tossing him into the arms of the seamen. "Away with ye! and God be with you! There is more weight in you now than can go safe to land." 25

Still the seamen hesitated, for they perceived the coxswain moving with a steady tread along the deck, and they hoped he had relented, and would yet persuade the lieutenant to join his crew. But Tom, imitating the example of his commander, seized the latter suddenly 30
in his powerful grasp, and threw him over the bulwarks with an irresistible force. At the same moment he cast the fast of the boat from the pin that held it; and, lifting his broad hands high into the air, his voice was heard in the tempest. 35

"God's will be done with me!" he cried. "I saw the

ANALYSIS.—9. What is meant by *my hour*?

12. Point out the attribute-clause.

14. Explain the office of *to bid*.

23. *Away with ye!* Dispose of these words.

28. Name the object of *hoped*.

32, 33. Explain these lines.

36. Point out the object of *cried*.

first timber of the Ariel laid, and shall live just long enough to see it turn out of her bottom; after which I wish to live no longer."

But his shipmates were swept far beyond the sounds 40 of his voice before half these words were uttered. All command of the boat was rendered impossible by the numbers it contained, as well as the raging of the surf; and as it rose on the white crest of a wave Tom saw his beloved little craft for the last time. It fell into a trough 45 of the sea; and in a few moments more its fragments were ground into splinters on the adjacent rocks. The coxswain still remained where he had cast off the rope, and beheld the numerous heads and arms that appeared rising at short intervals on the waves—some making 50 powerful and well-directed efforts to gain the sands, that were becoming visible as the tide fell, and others wildly tossed in the frantic movements of helpless despair. The honest old seaman gave a cry of joy as he saw Barnstable issue from the surf bearing the form of 55 Merry in safety to the sands, where, one by one, several seamen soon appeared also, dripping and exhausted. Many others of the crew were carried in a similar manner to places of safety, though, as Tom returned to his seat on the bowsprit, he could not conceal from 60 his reluctant eyes the lifeless forms that were, in other spots, driven against the rocks with a fury that soon left them but few of the outward vestiges of humanity.

Dillon and the coxswain were now the sole occupants of their dreadful station. The former stood in a kind 65

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- ANALYSIS.—40. What does *far* modify?
41. Is *were uttered* correct as used here?
43. Give the case of *raging*. What figure in the line?
45. Give a synonym for *craft*.
45, 46. *trough of the sea*. What figure?
61. *reluctant eyes*. What figure?

of stupid despair, a witness of the scene we have related ; but as his curdled blood began again to flow more warmly through his heart he crept close to the side of Tom with that sort of selfish feeling that makes even hopeless misery more tolerable when endured in participation 7: with another. ..

"When the tide falls," he said in a voice that betrayed the agony of fear, though his words expressed the renewal of hope, "we shall be able to walk to land."

"There was One, and only One, to whose feet the waters 75 were the same as a dry deck," returned the coxswain ; "and none but such as have His power will ever be able to walk from these rocks to the sands." The old seaman paused, and turning his eyes, which exhibited a mingled expression of disgust and compassion, on his companion, 80 he added, with reverence, "Had you thought more of Him in fair weather, your case would be less to be pitied in this tempest."

"Do you still think there is much danger?" asked Dillon:

"To them that have reason to fear death. Listen ! Do you hear that hollow noise beneath ye?"

"'Tis the wind driving by the vessel."

"'Tis the poor thing herself," said the affected coxswain, "giving her last groans. The water is breaking 90 upon her decks, and in a few minutes more the handsomest model that ever cut a wave will be like the chips that fell from her in framing."

ANALYSIS.—66. In what case is *witness*?

68. What does the word *close* modify?

72-74. Analyze this sentence.

75-77. What figure?

77. How are *such* and *as* used?

89. Name the antecedent of *thing*.

90-93. What figures in these lines?

"Why, then, did you remain here?" cried Dillon wildly.

95

"To die in my coffin, if it should be the will of God," returned Tom. "These waves are to me what the land is to you: I was born on them, and I have always meant that they shall be my grave."

"But—I—I," shrieked Dillon, "I am not ready to 104 die!—I cannot die!—I will not die!"

"Poor wretch!" muttered his companion, "you must go like the rest of us; when the death-watch is called, none can skulk from the muster."

"I can swim," Dillon continued, rushing with frantic 105 eagerness to the side of the wreck. "Is there no billet of wood, no rope, that I can take with me?"

"None; everything has been cut away or carried off by the sea. If you are about to strive for your life, take with you a stout heart and a clean conscience, and trust 110 the rest to God."

"God!" echoed Dillon in the madness of his frenzy. "I know no God; there is no God that knows me!"

"Peace!" said the deep tones of the coxswain, in a voice that seemed to speak in the elements; "blas- 115 phemer, peace!"

The heavy groaning produced by the water in the timbers of the Ariel at that moment added its impulse to the raging feelings of Dillon, and he cast himself headlong into the sea. The water, thrown by the roll- 120 ing of the surf on the beach, was necessarily returned to the ocean in eddies, in different places favorable to such an action of the element. Into the edge of one of these counter-currents, that was produced by the

ANALYSIS.—103. Parse *like* and *rest*.

103, 104. Point out the figure.

109. *about to strive*, etc. This is a prepositional phrase-attribute.

116. In what case is *peace*?

very rocks on which the schooner lay, and which the 125 watermen call the "under-tow," Dillon had unknowingly thrown his person; and when the waves had driven him a short distance from the wreck, he was met by a stream that his most desperate efforts could not overcome. He was a light and powerful swimmer, 130 and the struggle was hard and protracted. With the shore immediately before his eyes and at no great distance, he was led, as by a false phantom, to continue his efforts, although they did not advance him a foot. The old seaman, who at first had watched his motions with 135 careless indifference, understood the danger of his situation at a glance, and, forgetful of his own fate, he shouted aloud, in a voice that was driven over the struggling victim to the ears of his shipmates on the sands, ·

"Sheer to port, and clear the under-tow! Sheer to 140 the southward!"

Dillon heard the sounds, but his faculties were too much obscured by terror to distinguish their object; he, however, blindly yielded to the call, and gradually changed his direction until his face was once more 145 turned toward the vessel. The current swept him diagonally by the rocks, and he was forced into an eddy where he had nothing to contend against but the waves, whose violence was much broken by the wreck. In this state he continued still to struggle, but 150 with a force that was too much weakened to overcome the resistance he met. Tom looked around him for a rope, but not one presented itself to his hands; all had gone over with the spars or been swept away by the waves. At this moment of disappointment his eyes 155 met those of the desperate Dillon. Calm and inured to horrors as was the veteran seaman, he involuntarily

ANALYSIS.—137. Name the modifiers of *shouted*.

passed his hand before his brow as if to exclude the look of despair he encountered; and when, a moment afterward, he removed the rigid member, he beheld the 160 sinking form of the victim as it gradually settled in the ocean, still struggling with regular but impotent strokes of the arms and feet to gain the wreck and to preserve an existence that had been so much abused in its hour of allotted probation. "He will soon know his God, 165 and learn that his God knows him," murmured the coxswain to himself. As he yet spoke the wreck of the Ariel yielded to an overwhelming sea, and after a universal shudder her timbers and planks gave way, and were swept toward the cliffs, bearing the body of 170 the simple-hearted coxswain among the ruins.

ANALYSIS.—158. Dispose of *as if*.

161. *the victim*. Who is meant?

168. *overwhelming sea*. What figure?

169. *universal shudder*. Criticise. Point out the figure in the line

171. *simple-hearted*. What figure?

16. NATHANIEL HAWTHORNE,

1804-1864.

NATHANIEL HAWTHORNE, an American novelist of rare merit, was born in Salem, Massachusetts, July 4, 1804. He entered Bowdoin College, Maine, and graduated in 1825 in the same class with the poet Longfellow. Ex-President Franklin Pierce, who was a member of the class of 1824, was his intimate personal friend.

After quitting college, Hawthorne resided many years in Salem, leading a life of solitude, meditation, and study. It is said he secluded himself even from his own family, walking out alone at night, and spending the days in writing wild and fanciful tales, most of which he burned, but some of which were printed in the periodicals of the day.

His first literary venture was a romance entitled *Funshawe*, which was published anonymously in 1828. Hawthorne, however, never acknowledged its authorship, and it was never reprinted.

His first successful work was a collection of tales which he selected from his previously published sketches in the various periodicals, called *Twice-Told Tales*. Longfellow spoke of it in the *North American Review* in high praise, but it at first did not attract much attention from the public. Gradually, however, it won its way to favor, and in 1842 a new edition was issued.

In 1838, Hawthorne was appointed a weigher and gauger in the custom-house at Salem by the historian Bancroft, who was then surveyor of the port, and he held this position until the Presidency of Harrison in

1841, when he was removed. He then lived for a time at Brook Farm, being one of the founders of the community, but soon removed to Boston, where he married Miss Sophia Peabody, and then took up his residence in the old manse at Concord, where he wrote *Mosses from an Old Manse*, published in 1846.

In this same year Mr. Hawthorne was appointed surveyor of the port of Salem, and, removing thither, he held the position for three years. His next novel, and the most powerful and popular he ever wrote, *The Scarlet Letter*, was published in the year 1850. This story gave its author a widespread reputation on both sides of the Atlantic. The next year he published *The House of Seven Gables*, and in 1852 *The Blithedale Romance*. During this same year he returned to Concord, but the next year his friend President Pierce appointed him consul at Liverpool, a post which he held until 1857, when he resigned and spent two years in travel through France and Italy. On his return to the United States in 1860 he published *The Marble Faun*, by many thought to be his best romance. In addition to the above-mentioned works he published *True Stories from History and Biography*, *The Wonder-Book for Boys and Girls*, *Tanglewood Tales*, *Our Old Home*, and others.

Hawthorne lived quietly at his Concord home from 1860 to 1864, when he set out on a journey through New Hampshire with his friend ex-President Pierce. Having reached a hotel at Plymouth, he stopped for the night, and was found dead in his bed on the following morning, May 19, 1864.

CRITICISM BY R. H. STODDARD.

THE writings of Hawthorne are marked by subtle imagination, conscious power of analysis, and exquisite

diction. He studied exceptional developments of character, and was fond of exploring secret crypts of emotion. His shorter stories are remarkable for originality and suggestiveness, and his larger ones are as absolute creations as *Hamlet* or *Undine*. Lacking the accomplishment of verse, he was in the highest sense a poet. His work is pervaded by manly personality and by almost feminine delicacy and gentleness. He inherited the gravity of his Puritan ancestors, without their superstition, and learned in his solitary meditations a knowledge of the night-side of life which would have filled them with suspicion. A profound anatomist of the heart, he was singularly free from morbidness, and in his darkest speculations concerning evil was robustly right-minded. He worshiped conscience with his intellectual as well as his moral nature; it is supreme in all he wrote. Besides these mental traits, he possessed the literary quality of style—a grace, a charm, a perfection of language, which no other American writer ever possessed in the same degree, and which places him among the great masters of English prose.

THE OLD MANSE.

NOTE.—The following extract, which is a part of Hawthorne's description of his home at Concord, is taken from *Mosses from an Old Manse*. The manse was located near the scene of the Concord fight of April, 1775.

PERHAPS the reader—whom I cannot help considering as my guest in the Old Manse, and entitled to all courtesy in the way of sight-showing,—perhaps he will choose to take a nearer view of the memorable spot. We stand now on the river's brink. It may well be called the Concord, the river of peace and quietness, for

ANALYSIS.—4. Why *mémorable* spot?

it is certainly the most unexcitable and sluggish stream that ever loitered, imperceptibly, toward its eternity, the sea. Positively, I had lived three weeks beside it before it grew quite clear to my perception which way the current flowed. It never has a vivacious aspect, except when a north-western breeze is vexing its surface on a sunshiny day. From the incurable indolence of its nature the stream is happily incapable of becoming the slave of human ingenuity, as is the fate of so many a wild, free mountain-torrent. While all things else are compelled to subserve some useful purpose, it idles its sluggish life away in lazy liberty, without turning a solitary spindle or affording even water-power enough to grind the corn that grows upon its banks. The torpor of its movement allows it nowhere a bright, pebbly shore, nor so much as a narrow strip of glistening sand in any part of its course. It slumbers between broad prairies, kissing the long meadow-grass, and bathes the overhanging boughs of elder-bushes and willows or the roots of elm and ash trees and clumps of maples. Flags and rushes grow along its plashy shore; the yellow water-lily spreads its broad, flat leaves on the margin; and the fragrant white pond-lily abounds, generally selecting a position just so far from the river's brink that it cannot be grasped save at the hazard of plunging in.

ANALYSIS.—7. *unexcitable*. What figure here?

8. Point out the figure in the line.
- 9, 10. *before it*. What is the modifier of *it*?
12. Point out the figure in the line.
- 13, 14. Name the figures.
16. Dispose of *else*.
18. What figure in the line?
solitary. Give the meaning.
23. *It slumbers*. What figure?
25. Point out the figure.
30. What figure in the line?

It is a marvel whence this perfect flower derives its loveliness and perfume, springing as it does from the black mud over which the river sleeps, and where lurk the slimy eel, and speckled frog, and the mud-turtle 35 whom continual washing cannot cleanse. It is the very same black mud out of which the yellow lily sucks its rank life and noisome odor. Thus we see, too, in the world, that some persons assimilate only what is ugly and evil from the same moral circumstances which supply good and beautiful results—the fragrance of celestial flowers—to the daily life of others. . . .

The Old Manse!—we had almost forgotten it, but will return thither through the orchard. This was set out 45 by the last clergyman in the decline of his life, when the neighbors laughed at the hoary-headed man for planting trees from which he could have no prospect of gathering fruit. Even had that been the case, there was only so much the better motive for planting them in the pure 50 and unselfish hope of benefiting his successors—an end so seldom achieved by more ambitious efforts. But the old minister, before reaching his patriarchal age of ninety, ate the apples from this orchard during many years, and added silver and gold to his annual stipend 55 by disposing of the superfluity.

It is pleasant to think of him walking among the

ANALYSIS.—32. Name the modifier of *It*.

34. Point out the figure.
37. Parse *very*.
38. *noisome*. Give the meaning.
42. Point out the figure.
44. Explain the line.
45. Parse *set out*.
- 49, 50. *only so much the better*. Parse these words.
- 51, 52. *an end*, etc. What does the expression modify?

trees in the quiet afternoons of early autumn, and picking up here and there a windfall, while he observes how heavily the branches are weighed down, and computes 60 the number of empty flour-barrels that will be filled by their burden. He loved each tree, doubtless, as if it had been his own child. An orchard has a relation to mankind, and readily connects itself with matters of the heart. The trees possess a domestic character; they 75 have lost the wild nature of their forest kindred, and have grown humanized by receiving the care of man as well as by contributing to his wants.

I have met with no other such pleasant trouble in the world as that of finding myself, with only the two 70 or three mouths which it was my privilege to feed, the sole inheritor of the old clergyman's wealth of fruits. Throughout the summer there were cherries and currants; and then came Autumn, with his immense burden of apples, dropping them continually from his over-75 laden shoulders as he trudged along. In the stillest afternoon, if I listened, the thump of a great apple was audible, falling without a breath of wind, from the mere necessity of perfect ripeness. And, besides, there were pear trees that flung down bushels upon bushels of 80 heavy pears; and peach trees which, in a good year, tormented me with peaches, neither to be eaten nor kept, nor, without labor and perplexity, to be given away.

The idea of an infinite generosity and inexhaustible bounty on the part of our mother Nature was well worth 85 obtaining through such cares as these. That feeling can

ANALYSIS.—60. *weighed down*. Parse.

62. Dispose of *doubtless*.

74. Point out the figure.

77. *thump*. What figure?

81, 82. *tormented*, etc. What figure?

85, 86. What figure in the line? Parse *well worth obtaining*.

be enjoyed in perfection not only by the natives of summer islands, where the bread-fruit, the cocoa, the palm, and the orange grow spontaneously and hold forth the ever-ready meal, but likewise almost as well by a man 90 long habituated to city life, who plunges into such a solitude as that of the Old Manse, where he plucks the fruit of trees that he did not plant, and which, therefore, to my heterodox taste, bear the closer resemblance to those that grew in Eden. 95

Not that it can be disputed that the light toil requisite to cultivate a moderately sized garden imparts such zest to kitchen vegetables as is never found in those of the market-gardener. Childless men, if they would know something of the bliss of paternity, should plant a seed, 100 be it squash, bean, Indian corn, or perhaps a mere flower or worthless weed—should plant it with their own hands, and nurse it from infancy to maturity altogether by their own care. If there be not too many of them, each individual plant becomes an object of separate interest. 105

My garden, that skirted the avenue of the Manse, was of precisely the right extent. An hour of two of morning labor was all that was required. But I used to visit and revisit it a dozen times a day, and stand in deep contemplation over my vegetable progeny with a love 110 that nobody could share or conceive of who had never taken part in the process of creation. It was one of the

ANALYSIS.—88. Parse *where*.

89, 90. Name the figure.

91. Give a synonym for *habituated*.

93. Parse *that*.

94. Why *heterodox taste*?

96. Name the modifier of *it*.

103. Point out the figure.

110. *vegetable progeny*. What figure?

111. *conceive of*. Parse.

112. Name the modifier of *it*.

most bewitching sights in the world to observe a hill of beans thrusting aside the soil, or a row of early peas just peeping forth sufficiently to trace a line of delicate green. 115
Later in the season the humming-birds were attracted by the blossoms of a peculiar variety of bean; and they were a joy to me, those little spiritual visitants, for deigning to sip any food out of my nectar-cups. Multitudes of bees used to bury themselves in the yellow blossoms 120 of the summer squashes. This, too, was a deep satisfaction, although, when they had laden themselves with sweets, they flew away to some unknown hive which would give back nothing in requital of what my garden had contributed. But I was glad thus to fling a bene- 125 faction upon the passing breeze, with the certainty that somebody must profit by it, and that there would be a little more honey in the world to allay the sourness and bitterness which mankind is always complaining of. Yes, indeed, my life was the sweeter for that honey.

130

ANALYSIS.—119. *nectar-cups*. What figure?

124. Give a synonym for *requital*.

128, 129. Point out the figure.

129. *is always complaining of*. Criticise the closing of this sentence.

129, 130. *Yes, indeed*. Parse.

17. GEORGE WILLIAM CURTIS,

1824-1892.

GEORGE WILLIAM CURTIS, an American journalist, was born at Providence, Rhode Island, February 24, 1824. His early education was received in a private school at Jamaica Plain, Massachusetts. At the age of fifteen he became clerk in a mercantile house in New York, and in 1842 he and his brother became members of the Brook Farm Community, where he remained a year and a half, dividing his time between study and agricultural labor. The following year and a half were spent by the two brothers in the employ of a farmer at Concord, Massachusetts, after which they spent six months in tilling a piece of ground on their own account. The next four years (from 1846 to 1850) Mr. Curtis spent in Italy, Berlin, Egypt, and Syria, and on his return to America he published his first book, *Nile-Notes of a Howadji*, and soon thereafter joined the editorial staff of the New York *Tribune*. Since that time he has been a journalist continuously. He was one of the original editors of *Putnam's Monthly*, which was commenced in 1852. Curtis has been a constant contributor to *Harper's Monthly Magazine* since 1853, and to *Harper's Weekly*, of which he has been editor-in-chief since 1857. He has written also a number of articles for *Harper's Bazar*, a series of which, entitled *Manners upon the Road*, appeared in weekly installments from 1867 to 1873.

Mr. Curtis's second book, *The Howadji in Syria*, was published in 1852. In 1851 he wrote a series of letters

from the various watering-places to the *Tribune*. These were afterward published in a volume entitled *Lotus-Eating*. Some of his magazine articles also were collected and published in book-form under the titles *The Potiphar Papers* and *Prue and I*. He wrote also a novel for *Harper's Weekly* entitled *Trump*, which afterward appeared in book-form.

CRITICISM.

MR. CURTIS has won an enviable reputation, not only as a journalist, but also as a lecturer and public speaker, and he has been a constant contributor to the literature of the day ever since he chose writing as his profession. His eloquence as an orator has made him a favorite before the societies in colleges and universities. He is master of an elegant style, characterized by clear and forcible thought, which in his lectures is strengthened by an attractive presence and a finely-modulated voice that never fail to please a cultured audience and make him one of the most polished and popular of platform-orators.

ASPIRATIONS OF YOUTH.

DAY by day, wherever our homes may be in this great land, we have watched the passing pageant of the year. Day by day, from the first quick flush of April through the deeper green and richer bloom of May and June, we have seen the advancing season develop and increase, until, at last, among roses and golden grain, the year stood perfect in midsummer splendor. As you have contemplated the brief glory of our summer,

ANALYSIS.—1. *Day by day*. Parse.

- 1, 2. Is the sentence periodic or loose?
- 3, 7. Make this a loose sentence.
8. Point out the figure.

where the clover almost blooms out of snow-drifts, and the red apples drop almost with the white blossoms, 10 you have perhaps remembered that the flower upon the tree was only the ornament of a moment—a brilliant part of the process by which the fruit was formed—and that the perfect fruit itself was but the seed-vessel by which the race of the tree is continued from year to 15 year.

Then have you followed the exquisite analogy that youth is the aromatic flower upon the tree; the grave life of maturer years, its sober, solid fruit; and the principles and character deposited by that life, the seeds by 20 which the glory of this race also is perpetuated?

I know the flower in your hand fades while you look at it. The dream that allures you glimmers and is gone. But flower and dream, like youth itself, are buds and prophecies. For where, without the perfumed blossom- 25 ing of the spring orchards all over the hills and among all the valleys of New England and New York, would the happy harvests of New York and New England be? And where, without the dreams of the young men lighting the future with human possibility, would be the 30 deeds of the old men, dignifying the past with human achievement? How deeply does it become us to believe this, who are not only young ourselves, but living with the youth of the youngest nation in history!

ANALYSIS.—9. Criticise the position of *almost*.

12. What figure in the line?
13. With what is *part* in apposition?
- 18, 19. What figures?
20. In what case is *seeds*?
- 23-25. What figures?
31. Name the modifiers of *deeds*.
32. Name the modifiers of *it* and *us*.
34. Point out the figure.

I congratulate you that you are young ; I congratulate 35
you that you are Americans. Like you, that country is
in its flower, not yet in its fruit ; and that flower is sub-
ject to a thousand chances before the fruit is set. Worms
may destroy it ; frosts may wither it ; fires may blight
it ; gusts may whirl it away. But how gorgeously it still 40
hangs blossoming in the garden of time, while its pene-
trating perfume floats all round the world and intox-
icates all other nations with the hope of liberty !

Knowing that the life of every nation, as of each in-
dividual, is a battle, let us remember, also, that the 45
battle is to those who fight with faith and undespering
devotion. Knowing that nothing is worth fighting for
at all unless God reigns, let us at least believe as much
in the goodness of God as we do in the dexterity of the
devil. And, viewing this prodigious spectacle of our 50
country—this hope of humanity, this Young America,
our America—taking the sun full in its front, and mak-
ing for the future as boldly and blithely as the young
David for Goliath, let us believe with all our hearts ;
and from that faith shall spring the fact that David, 55
and not Goliath, is to win the day, and that out of the
high-hearted dreams of wise and good men about our
country, Time, however invisibly and inscrutably, is,
at this moment, slowly hewing the most colossal and
resplendent result in history. 60

ANALYSIS.—36-43. What extended figure?

44. *Knowing*, etc. What does it modify ?

44, 45. What figure ?

46. *battle is*, etc. Explain.

47. *fighting for*. Parse.

48. Parse *at all*.

58. Point out the figure in this line.

18. N. P. WILLIS,

1806-1867.

NATHANIEL PARKER WILLIS, an American journalist and poet, born in Portland, Maine, January 20, 1806, died at Idlewild, his residence, near Newburg, New York, on the 21st of January, 1867.

He was educated at Yale, and while still in college published, over the signature of "Roy," a number of scriptural and other poems. He graduated in 1827, and was immediately employed by Samuel G. Goodrich ("Peter Parley") to edit the *Legendary* and the *Token*. A year later he established the *American Monthly Magazine*, which at the end of two years was merged in the *New York Mirror*, a journal previously established by George P. Morris, of which Willis then became associate editor.

Soon after this Willis visited Europe, and while there wrote a series of sketches for the *Mirror* entitled *Pencilings by the Way*, which were afterward published in three volumes. He then became an attaché of the American minister at Paris, Mr. Rives, and having traveled through Europe and through Turkey and some other parts of Asia, he returned to England, where he married the daughter of General Stace, the commandant at the Woolwich Arsenal.

In 1837 he returned to the United States, and lived for two years at Glenmary, near Owego, New York. He then became editor of the *Corsair*, which proved to be a short-lived literary gazette. He visited England the

same year. On returning to New York he and George P. Morris established a daily newspaper, the *Evening Mirror*, but the death of Willis's wife and his own failing health led him to make another visit to Europe. On his return, in 1846, he married again and located near Newburg, naming his residence Idlewild. In this same year he and George P. Morris established the *Home Journal*, a weekly paper, to which he was a contributor until the time of his death.

Of Willis's poems, *The Death of Absalom*, *Hagar in the Wilderness*, *Jephthah's Daughter*, *The Daughter of Jairus*, and *The Belfry Pigeon* are among the best. His *Letters from Under a Bridge*, *People I have Met*, *Life Here and There*, *Famous Persons and Places*, and *A Health-Trip to the Tropics* are the most highly esteemed of this versatile and graceful author's prose productions.

CRITICISM BY EVART A. DUYCKINCK.

THE contributions of Mr. Willis to the various periodicals are severally characterized by their acute perception of affairs of life and the world; a delicate vein of sentiment, an increased ingenuity in the decoration and improvement of matters which in the hands of most writers would be impertinent and wearisome; in fine, in their invention, which makes new things out of old, whether among the palled commonplaces of the city or the scant monotony of the country. The poetry of Mr. Willis is musical and original. His sacred poems belong to a class of compositions which critics might object to, did not experience show them to be pleasurable and profitable interpreters to many minds. The versification of these poems is of remarkable smoothness. Indeed, they have gained the author reputation where his nicer powers would have failed to be appreciated.

THE BELFRY PIGEON.

ON the cross-beam under the Old South bell
 The nest of a pigeon is builded well.

In summer and winter that bird is there,
 Out and in with the morning air.

I love to see him track the street,
 With his wary eye and active feet;
 And I often watch him as he springs,
 Circling the steeple with easy wings,
 Till across the dial his shade has passed,
 And the belfry edge is gained at last.

'Tis a bird I love, with its brooding note,
 And the trembling throb in its mottled throat;
 There's a human look in its swelling breast,
 And the gentle curve of its lowly crest;
 And I often stop with the fear I feel,
 He runs so close to the rapid wheel.

Whatever is rung on that noisy bell—
 Chime of the hour, or funeral knell—
 The dove in the belfry must hear it well.
 When the tongue swings out to the midnight moon, 20
 When the sexton cheerily rings for noon,
 When the clock strikes clear at morning light,
 When the child is waked with "nine at night,"
 When the chimes play soft in the Sabbath air,
 Filling the spirit with tones of prayer,— 25
 Whatever tale in the bell is heard,
 He broods on his folded feet unstirred,
 Or, rising half in his rounded nest,
 He takes the time to smooth his breast,

ANALYSIS.—1. To what does *Old South* refer?

4. Dispose of *out and in*.

9. Why *shade* instead of *shadow*?

11, 12. Analyze these lines.

1-16. Name the figures.

17-19. Analyze the sentence.

17-31. What is the principal clause? Name the modifying clauses. What figures in these lines?

Then drops again, with film'd eyes,
And sleeps as the last vibration dies.

30

Sweet bird! I would that I could be
A hermit in the crowd like thee!
With wings to fly to wood and glen,
Thy lot, like mine, is cast with men;
And daily, with unwilling feet,
I tread, like thee, the crowded street;
But, unlike me, when day is o'er,
Thou canst dismiss the world and soar,
Or, at a half-felt wish for rest,
Canst smooth the feathers on thy breast,
And drop, forgetful, to thy nest.

35

I would that in such wings of gold
I could my weary heart upfold;
I would I could look down unmoved
(Unloving as I am unloved),
And while the world throngs on beneath,
Smooth down my cares and calmly breathe;
And, never sad with others' sadness,
And never glad with others' gladness,
Listen, unstirred, to knell or chime,
And, lapped in quiet, bide my time.

40

45

50

ANALYSIS.—30. Why *film'd* instead of *filmed*?

32, 33. Explain the lines.

32–42. Name the figures in these lines.

35. Dispose of *like* and *mine*.

38, 39. *unlike me*. What does the phrase modify?

42. What does *forgetful* modify?

43. Name the object of *would*.

43–52. Point out the figures in these lines.

45. What does *unmoved* modify?

46. Explain the line.

47. Parse the word *beneath*.

48. Give the mode of *smooth*.

49, 50. Dispose of *sad* and *glad*.

52. *lapped in quiet*. What does the phrase modify? Give the mode of *bide*.

19. BAYARD TAYLOR,

1825-1878.

BAYARD TAYLOR, a prominent American novelist, poet, and traveler, was born in the village of Kennett Square, Chester county, Pennsylvania, on the 11th of January, 1825. At the age of seventeen, having received a limited education, he became an apprentice in a printing-office in West Chester. While learning his trade he spent his leisure time in studying Latin and French and in writing verses. These latter he collected and published in 1844 under the title *Ximena*, with the hope of making a reputation for himself which would secure him employment as a contributor to some leading newspapers while he made a tour of Europe on foot. He was successful in his project, as the editors of *The United States Gazette* and *The Saturday Evening Post* advanced him one hundred dollars. In addition to this he received forty dollars for some verses which he contributed to *Graham's Magazine*, and with this amount he undertook the journey.

Taylor's first book, *Views Afoot*, which appeared in 1846, is, in the main, a description of his European journey. After his return to America he edited a paper for a year at Phœnixville, Pennsylvania, and then went to New York, where he wrote for the *Literary World*, and in 1848 joined the editorial staff of the *New York Tribune*, soon thereafter becoming part owner of that journal. Taylor's literary labors were thereafter confined mainly to the *Tribune*, and many of his volumes on

travel first appeared as contributions to the columns of that paper.

In 1849 he visited California, and returned by way of Mexico, the literary result of his visit being the volume *El Drado; or, Adventures in the Path of Empire*. In 1851 he set out on an extended tour of the East, and the same year he published a third volume of poems, his second being *Rhymes of Travel*, published in 1848. As the result of Taylor's second trip abroad, in which he traveled fifty thousand miles in less than two years and a half, we have *A Journey to Central Africa*, *The Lands of the Saracen*, *A Visit to India, China, and Japan*; *Northern Travels; or, Summer and Winter Pictures of Sweden, Denmark, and Lapland*; *Travels in Greece and Russia*, and *At Home and Abroad*.

In 1874, Taylor revisited Egypt, and also attended the millennial celebration of Iceland. He also published a volume this same year entitled *Egypt and Iceland*. Besides the books named, he has written *Byways of Europe* and a number of other works.

Among Taylor's principal poems are *Poems of the Orient*, *Poems of Home and Travel*, *Picture of St. John*, *The Masque of the Gods*; *Lars, a Pastoral of Norway*; *Home Pastorals*, and others. He wrote also several novels: *Hannah Thurston*, *John Godfrey's Fortunes*, *The Story of Kennett*, and *Joseph and His Friend*.

In addition to all this labor he translated a number of works from the German, the principal being Goethe's *Faust*, and also wrote several works of an historical character. Some of his books have been translated into German, French, and Russian.

Taylor married a German lady, and in February, 1878. he was appointed minister-plenipotentiary to Germany. He died at Berlin on the 19th of December of the same year.

CRITICISM.

TAYLOR's greatest success as an author is to be found in his books of travel. The reading public owe much to him, not only for the interesting facts which he has recorded as the results of his observation, but also for the clear and captivating style which he employs in his narrative. He had the happy faculty of discriminating between the unimportant and uninteresting personal details which are to be found as incidents of travel, and the knowledge of men and countries which is eagerly sought for by the reader in search of information. He met with great success in his admirable translation of *Faust*, but he will be remembered kindly also for the glow of warmth and beauty of coloring in his original poems, particularly his *Poems of the Orient*.

KILIMANDJARO.

[*For study and analysis.*]

HAIL to thee, monarch of African mountains,
Remote, inaccessible, silent, and lone—
Who, from the heart of the tropical fervors,
Liftest to heaven thine alien snows,
Feeding for ever the fountains that make thee
Father of Nile and Creator of Egypt!

5

The years of the world are engraved on thy forehead;
Time's morning blushed red on thy first fallen snows;
Yet lost in the wilderness, nameless, unnoticed,
Of man un beholden, thou wert not till now.

10

Knowledge alone is the being of Nature,
Giving a soul to her manifold features,
Lighting through paths of the primitive darkness
The footsteps of Truth and the vision of Song.
Knowledge has born thee anew to Creation,
And long-baffled Time at thy baptism rejoices.

15

Take then, a name, and be filled with existence,
 Yea, be exultant in sovereign glory,
 While from the hand of the wandering poet
 Drops the first garland of song at thy feet.

20

Floating alone, on the flood of thy making,
 Through Africa's mystery, silence, and fire,
 Lo! in my palm, like the Eastern enchanter,
 I dip from the waters a magical mirror,
 And thou art revealed to my purified vision.

25

I see thee, supreme in the midst of thy co-mates,
 Standing alone 'twixt the Earth and the Heavens,
 Heir of the sunset and Herald of Morn.

Zone above zone, to thy shoulders of granite,
 The climates of Earth are displayed as an index,
 Giving the scope of the Book of Creation.

30

There, in the gorges that widen, descending
 From cloud and from cold into summer eternal,
 Gather the threads of the ice-gendered fountains—
 Gather to riotous torrents of crystal,

35

And, giving each shelly recess where they dally
 The blooms of the North and its evergreen turfage,
 Leap to the land of the lion and lotus!

There, in the wondering airs of the Tropics
 Shivers the Aspen, still dreaming of cold:

40

There stretches the Oak, from the loftiest ledges,
 His arms to the far-away land of his brothers,
 And the Pine tree looks down on his rival, the Palm.

Bathed in the tenderest purple of distance,
 Tinted and shadowed by pencils of air,
 Thy battlements hang o'er the slopes and the forests,
 Seats of the Gods in the limitless ether,
 Looming sublimely aloft and afar

45

Above them, like folds of imperial ermine,
 Sparkle the snow-fields that furrow thy forehead--
 Desolate realms, inaccessible, silent,
 Chasms and caverns where Day is a stranger,
 Garners where storeth his treasures the Thunder,
 The Lightning his falchion, his arrows the Hail!

50

Sovereign Mountain, thy brothers give welcome :
 They, the baptized and crownèd of ages,
 Watch-towers of Continents, altars of Earth,
 Welcome thee now to their mighty assembly.

Mont Blanc, in the roar of his mad avalanches,
 Hails thy accession ; superb Orizaba,
 Belted with beech, and ensandaled with palm ;
 Chimborazo, the lord of the regions of noonday ;
 Mingle their sounds in magnificent chorus
 With greeting august from the Pillars of Heaven
 Who, in the urns of the Indian Ganges,
 Filter the snows of their sacred dominions,
 Unmarked with a footprint, unseen but of God.

Lo, unto each is the seal of his lordship,
 Nor questioned the right that his majesty giveth :
 Each in his awful supremacy forces
 Worship and reverence, wonder and joy.

Absolute all, yet in dignity varied,
 None has a claim to the honors of story,
 Or the superior splendors of song,
 Greater than thou, in thy mystery mantled—
 Thou, the sole monarch of African mountains,
 Father of Nile and Creator of Egypt!

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75

20 DR. J. G. HOLLAND,

1819-1881.

DR. JOSIAH GILBERT HOLLAND, one of America's most popular writers, was born at Belchertown, Massachusetts, July 24, 1819. Having studied medicine, he practiced his profession for several years, and then abandoned it. After having edited a literary journal in Springfield, Massachusetts, for a short time, he spent one year as superintendent of the public schools of Vicksburg, Mississippi. He then became associate editor of the Springfield *Republican* in 1849. Two years later he became also one of the proprietors of the paper, and retained connection with it up to 1866. Four years after this he became conductor of *Scribner's Monthly* (now the *Century*), a position which he retained to the time of his death, October 12, 1881.

Dr. Holland wrote several of his first books under the assumed name "Timothy Titcomb." These were *Letters to the Young*, *Gold Foil*, *Lessons in Life*, and *Letters to the Joneses*. His other prose works include *History of Western Massachusetts*, *Plain Talks on Familiar Subjects*, and several novels: *The Bay-Path*, *Miss Gilbert's Career*, and *Arthur Bonnicastle*. He also wrote a *Life of Abraham Lincoln* and a volume of lectures. His chief poems are *Bitter-Sweet*, *Kathrina*, and a volume issued in 1872 entitled *Marble Prophecy, and Other Poems*.

Dr. Holland was for a number of years a popular public lecturer, choosing for his themes topics generally of a social or a literary character.

CRITICISM BY REV. DR. NOAH PORTER.

THE art of saying plain and much-needed truth in such a manner as to hold the attention and interest the feelings, of relieving the commonplace from dullness, and yet leaving it perfectly simple,—this art is the admiration, if not the envy, of those who do not possess it. This art Dr. Holland had in an eminent degree, and he used it with a most useful effect. He was not ashamed to seem commonplace: his critics might say that he could not be anything else. His aim was to be useful, and in order to be useful he must be effective; and to this end he certainly made abundant use of the time-honored maxim, "Look into thy heart and write." It has been a great blessing to the generation which he has served so variously and so well from 1868 to 1881 that he had so generous and pure a heart into which he might look, that he had the courage to express what he found there, and that he also possessed the gift of expressing what he found in a diction so facile and so clear, and with illustrations and enforcements that were so attractive.

THE READING OF PERIODICALS.

[*For study and analysis.*]

NOTE.—The following selection, taken from Holland's *Every-Day Topics*, illustrates the style of this writer.

It is lamented by many that the reading of periodicals has become not only universal, but that it absorbs all the time of those who read them. It is supposed that in consequence of these two facts the quiet and thorough study of well-written books—books which deal with their subjects systematically and exhaustively—has been forsaken. As a consequence of this fact,

it is further supposed that readers only get a superficial and desultory knowledge of the things they study, and that, although their knowledge covers many fields, they 10 become nothing better than smatterers in any.

We think these conclusions are hardly sustained by the large array of facts relating to them. We doubt whether the market for good books was ever any better than it is now. We have no statistics on the subject, 15 but our impression is that, through the universal diffusion of periodical literature, and the knowledge of books conveyed and advertised by it, the book-trade has been rather helped than harmed. It has multiplied readers, and excited curiosity and interest touching all literature. 20 There are hundreds of good books which would never reach the world but for the introduction and commendation of the periodical; and books are purchased now more intelligently than they ever were before. The librarians will tell us, too, that they find no falling off in 25 their labors; and we doubt whether our scholars would be willing to confess that they are less studious than formerly. Science was never more active in its investigations than now; discovery was never pushed more efficiently and enthusiastically; and thought and speculation were never more busy concerning all the great subjects that affect the race.

No, the facts do not sustain the conclusions of those who decry the periodical; and when we consider how legitimately and necessarily it has grown out of the 35 changes which progress has introduced, we shall conclude that they cannot do so. The daily newspaper, in its present splendid estate, is a child of the telegraph and the rail-car. As soon as it became possible for a man to sit at his breakfast-table and read of all the im- 40 portant events which took place in the whole world the day before, a want was born which only the daily paper

could supply. If a man absorbed in business and practical affairs has time only to read the intelligence thus furnished, and the comments upon it and the discussions growing out of it, of course his reading stops there; but what an incalculable advantage in his business affairs has this hasty survey given him! If he has more time than this, and has a love of science, the periodical brings to him every week or month the latest investigations and their results, and enables him to keep pace with his time. If the work of the various active scientists of the day were only embodied in elaborate books, he could never see and could never read one of them. In the periodical all the scientific men of the world meet. They learn there just what each man is doing, and are constant inspirers and correctors of each other, while all the interested world studies them and keeps even-headed with them. A ten-days' run from Liverpool brings to this country an installment of the scientific labor of all Europe, and there is no possible form in which this can be gathered up and scattered except that of the periodical. In truth, we do not know of any class of men who would be more disastrously affected by a suspension of periodical literature than those who have particularly decried it—the scholars and the scientists.

Within the last twenty years not only have the means of communication been incalculably increased, but the domain of knowledge has been very greatly enlarged; and the fact is patent that periodical literature has been developed in the same proportion. It has grown out of the new necessities, and must ultimately arrange itself by certain laws. At present it is in a degree of confusion; but at last the daily paper will announce facts; the scientific journal will describe discoveries and processes; the weekly paper will be the medium of popular

discussion; the magazine and review will furnish the theatre of the thinker and the literary artist; and the book, sifting all—facts, processes, thoughts, and artistic fabrics and crystallizations of thought—will record all that is worthy of preservation to enter permanently into the life and literature of the world. This is the tendency at the present time, although the aim may not be intelligent and definite or the end clearly seen. Each class 85 of periodicals has its office in evolving from the crude facts of the every-day history of politics, religion, morals, society, and science those philosophic conclusions and artistic creations that make up the solid literature of the country; and this office will be better defined as the 90 years go by.

We do not see that it is anything against the magazine that it has become the medium by which books of an ephemeral nature find their way to the public. The novel, almost universally, makes its first appearance as 95 a serial. MacDonald, Collins, Reade, George Eliot, Mrs. Stowe, Mrs. Whitney, Trollope—in fact, all the principal novelists—send their productions to the public through the magazines; and it is certainly better to distribute the interest of these through the year than to devour 100 them *en masse*. They come to the public in this way in their cheapest form, and find ten readers where in the book-form they would find one. They are read, too, as serials, mingled with a wider and more valuable range of literature, as they always should be read. Anything 105 is good which prevents literary condiments from being adopted as literary food.

If the fact still remains that there are multitudes who will read absolutely nothing but periodical literature, where is the harm? This is a busy world, and the 110 great multitude cannot purchase large libraries. Ten or fifteen dollars' worth of periodicals places every work-

ing family in direct relations with the great sources of current intelligence and thought, and illuminates their home-life as no other such expenditure can do. The 115 masses have neither the money to buy books nor the leisure to read them. The periodical becomes, then, the democratic form of literature. It is the intellectual food of the people. It stands in the very front rank of the agents of civilization, and in its way, directly and 120 indirectly, is training up a generation of book-readers. It is the pioneer: the book will come later. In the mean time, it becomes all those who provide periodicals for the people to take note of the fact that their work has been proved to be a good one by the growing de- 125 mand for a higher style of excellence in the materials they furnish. The day of trash and padding is past or rapidly passing. The popular magazine of to-day is such a magazine as the world never saw before, and the popular magazine of America is demonstrably better 130 than any popular magazine in the world. We are naturally more familiar with this class of periodical literature than any other, and we make the statement without qualification or reservation. That it is truly educating its readers is proved by the constant demand for its own 135 improvement.

21. DONALD G. MITCHELL,

1822—.

DONALD GRANT MITCHELL, a popular American author, was born in Norwich, Connecticut, in 1822. After having graduated at Yale College in 1841, he traveled in Europe for some time, and then studied law in New York. In 1847 he began his literary career by publishing *Fresh Gleanings; or, A New Sheaf from the Old Fields of Continental Europe*, which appeared under the author's pseudonym, "Ik Marvel." While visiting Europe in 1848, he wrote *The Battle Summer*, which appeared the next year. In the following year (1850) he issued anonymously *The Lorgnette*, a satirical work. *The Reveries of a Bachelor, by Ik Marvel*, one of Mitchell's best works, appeared also in 1850, and in 1851 his *Dream-Life* followed.

In 1850, Mitchell became United States consul at Venice, but in 1855 he returned to this country, and located on a farm near New Haven, which he named Edgewood, and which has been his residence ever since. *Hearth and Home*, a New York weekly, was established in 1869, and for several years thereafter Mitchell was one of its editors. He has won a reputation also as a public lecturer.

Mitchell's works, in addition to those before named, are—*Fudge Doings, My Farm at Edgewood, Wet Days at Edgewood, Seven Stories, with Basement and Attic; Doctor Johns, Rural Studies, and Pictures at Edgewood.*

CRITICISM.

THE chief characteristic of Mr. Mitchell's style is grace. His pictures of life in *The Reveries of a Bachelor* are extremely captivating and romantic. All through his writings there is a truthfulness to Nature which makes one feel that the author must have known something of the reader's own life. As an observer he is attentive and discriminating; as an adviser, kind and hopeful; and as a writer, natural and graceful. His books are characterized by a healthy sentiment and a delicacy of humor which pervade all of them, and make them not only instructive, but also intensely interesting. Mitchell's beauty, grace, and naturalness of style give him claim to being one of the most delightful writers of the National Period of our literature.

FIRST AMBITION.

[*For study and analysis.*]

NOTE.—The following extract is taken from Mitchell's *Dream-Life*.

I BELIEVE that sooner or later there come to every man dreams of ambition. They may be covered with the sloth of habit or with a pretence of humility; they may come only in dim, shadowy visions that feed the eye like the glories of an ocean sunrise; but you may 5 be sure that they will come: even before one is aware the bold, adventurous goddess whose name is Ambition, and whose dower is Fame, will be toying with the feeble heart. And she pushes her ventures with a bold hand; she makes timidity strong and weakness valiant. 0

The way of a man's heart will be foreshadowed by what goodness lies in him, coming from above and from

around; but a way foreshadowed is not a way made. And the making of a man's way comes only from that quickening of resolve which we call Ambition. It is 15 the spur that makes man struggle with Destiny; it is Heaven's own incentive to make Purpose great and Achievement greater.

It would be strange if you, in that cloister-life of a college, did not sometimes feel a dawning of new re- 20 solves. They grapple you, indeed, oftener than you dare to speak of. Here you dream first of that very sweet but very shadowy success called reputation.

You think of the delight and astonishment it would give your mother and father, and, most of all, little 25 Nelly, if you were winning such honors as now escape you. You measure your capacities by those about you, and watch their habit of study; you gaze for a half hour together upon some successful man who has won his prizes, and wonder by what secret action he has done it. 30 And when, in time, you come to be a competitor yourself, your anxiety is immense.

You spend hours upon hours at your theme. You write and rewrite, and when it is at length complete and out of your hands, you are harassed by a thousand 35 doubts. At times, as you recall your hours of toil, you question if so much has been spent upon any other; you feel almost certain of success. You repeat to yourself some passages of special eloquence at night. You fancy the admiration of the professors at meeting with 40 such wonderful performance. You have a slight fear that its superior goodness may awaken the suspicion that some one out of the college, some superior man, may have written it. But this fear dies away.

The eventful day is a great one in your calendar; you hardly sleep the night previous. You tremble as the chapel-bell is rung; you profess to be very indifferent;

as the reading and the prayer close you even stoop to take up your hat, as if you had entirely overlooked the fact that the old president was in the desk for the express purpose of declaring the successful names. You listen dreamily to his tremulous yet fearfully distinct enunciation. Your head swims strangely.

They all pass out with a harsh murmur along the aisles and through the doorways. It would be well if there were no disappointments in life more terrible than this. It is consoling to express very deprecating opinions of the faculty in general, and very contemptuous ones of that particular officer who decided upon the merit of the prize themes. An evening or two at Dalton's room goes still farther toward healing the disappointment, and—if it must be said—toward moderating the heat of your ambition.

You grow up, however, unfortunately, as the college years fly by, into a very exaggerated sense of your own capacities. Even the good old, white-haired squire, for whom you had once entertained so much respect, seems to your crazy classic fancy a very humdrum sort of personage. Frank, although as noble a fellow as ever sat a horse, is yet—you cannot help thinking—very ignorant of Euripides; even the English master of Dr. Bidew's school, you feel sure, would balk at a dozen problems you could give him.

You get an exalted idea of that uncertain quality which turns the heads of a vast many of your fellows, called Genius. An odd notion seems to be inherent in the atmosphere of those college-chambers that there is a certain faculty of mind—first developed, as would seem, in colleges—which accomplishes whatever it chooses without any special painstaking. For a time you fall yourself into this very unfortunate hallucination; you cultivate it, after the usual college fashion, by

drinking a vast deal of strong coffee and whisky toddy, by writing a little poor verse in the Byronic temper, and by studying very late at night with closed blinds. 85

It costs you, however, more anxiety and hypocrisy than you could possibly have believed. You will learn, Clarence, when the autumn has rounded your hopeful summer, if not before, that there is no Genius in life like the Genius of energy and industry. You will learn 90 that all the traditions so current among very young men, that certain great characters have wrought their greatness by an inspiration, as it were, grow out of a sad mistake.

And you will further find, when you come to measure 95 yourself with men, that there are no rivals so formidable as those earnest, determined minds which reckon the value of every hour, and which achieve eminence by persistent application.

Literary ambition may inflame you at certain periods, 100 and a thought of some great names will flash like a spark into the mine of your purposes; you dream till midnight over books; you set up shadows and chase them down—other shadows, and they fly. Dreaming will never catch them. Nothing makes the “scent lie 105 well” in the hunt after distinction but labor.

And it is a glorious thing, when once you are weary of the dissipation and the ennui of your own aimless thought, to take up some glowing page of an earnest thinker, and read, deep and long, until you feel the 110 metal of his thought tinkling on your brain, and striking out from your flinty lethargy flashes of ideas that give the mind light and heat. And away you go in the chase of what the soul within is creating on the instant, and you wonder at the fecundity of what seemed so barren, 115 and at the ripeness of what seemed so crude. The glow of toil wakes you to the consciousness of your real

capacities; you feel sure that they have taken a new step toward final development. In such mood it is that one feels grateful to the musty tomes which at other 120 hours stand like curiosity-making mummies, with no warmth and no vitality. Now they grow into the affections like new-found friends, and gain a hold upon the heart and light a fire in the brain that the years and the mould cannot cover or quench.

125

EXTRACT.

THERE are those who shudder at the approach of autumn, and who feel a light grief stealing over their spirits like an October haze as the evening shadows slant sooner and longer over the face of an ending August day.

But is not autumn the manhood of the year? Is it not the ripest of the seasons? Do not proud flowers blossom—the golden-rod, the orchis, the dahlia, and the bloody cardinal of the swamp-lands?

The fruits too are golden, hanging heavy from the tasked trees; the fields of maize show weeping spindles, and broad rustling leaves, and ears half glowing with the crowded corn; the September wind whistles over their thick-set ranks with whispers of plenty. The staggering stalks of the buckwheat grow red with ripeness, and tip their tops with clustering, tri-cornered kernels.

22. DANIEL WEBSTER,

1782-1852.

DANIEL WEBSTER, one of America's greatest statesmen and most eloquent orators, was born in Salisbury (now Franklin), New Hampshire, January 18, 1782. His father was a farmer who had served under Amherst in the battle of Ticonderoga, and at the close of the French and Indian war had settled in New Hampshire as one of the pioneers.

Webster prepared for college partly at Phillips (Exeter) Academy, and partly at the home of the Rev. Dr. Samuel Wood of Boscawen. He entered Dartmouth College in 1797, and graduated in 1801. After leaving college Webster began the study of law, but soon went to Fryeburg, Maine, to take charge of the town academy for a year at a salary of three hundred and fifty dollars. By acting as assistant in copying deeds for the register of the county he managed to increase his salary, and thus not only facilitated his studies, but also assisted in his brother Ezekiel's education. He completed his legal studies under the direction of the Hon. Christopher Gore in Boston, and was admitted to the Suffolk bar in 1805. He began the practice of his profession at Boscawen, and after his father's death removed to Portsmouth, New Hampshire. In 1813 he was elected to Congress, and was again elected in 1815. His first speech in Congress was delivered in 1813, on the Berlin and Milan Decrees, and it at once attracted the attention not only of the House, but also of the whole country. Webster

at once became a leader, and was ever so recognized to the time of his death.

In 1816, Webster removed to Boston, where he soon rose to the highest rank as an advocate and orator. For seven years he occupied no public position, but in 1823 he was again elected to the United States House of Representatives. Four years later he became a member of the national Senate, and was United States Senator from Massachusetts up to the year 1841, when he accepted the post of Secretary of State in the Cabinet, which position he retained for two years under Presidents Harrison and Tyler. In 1845 he was again elected to the Senate, but was again called to the Department of State by President Fillmore in 1850, and held the post to the time of his death, at his Marshfield home, on the 24th of October, 1852.

Webster began his career as an orator when yet a boy. While still in college, at the age of eighteen, he delivered a Fourth-of-July oration at the request of the citizens of Hanover. Just before leaving college he delivered a funeral oration on the death of one of his classmates which has much of the dignity and eloquence of his later orations. Among the most notable speeches of Webster are his oration at Plymouth in 1820, his address at the laying of the corner-stone of Bunker Hill Monument in 1825, his eulogy on Adams and Jefferson in 1826, and his reply to Senator Hayne of South Carolina in 1829. But these are only a fragment of this great statesman's famous orations. The most complete edition of his works was that consisting of six volumes, 8vo, published in 1851, the year before his death.

CRITICISM BY E. A. DUYCKINCK.

On his capacities as an orator and writer, of his forensic triumphs and repute, of his literary skill and success, much may be said. His speech had strength,

force, and dignity ; his composition was clear, rational, strengthened by a powerful imagination—in his great orations “the lightning of passion running along the iron links of argument.” The one lesson which they teach the youth of America is self-respect, a manly consciousness of power, expressed simply and directly—to look for the substantial qualities of the thing, and utter them distinctly as they are felt intensely. This was the sum of the art which Webster used in his orations.

IMPORTANCE OF THE UNION.

[*For study and analysis.*]

I PROFESS, sir, in my career hitherto to have kept steadily in view the prosperity and honor of the whole country and the preservation of our Federal Union. It is to that Union we owe our safety at home and our consideration and dignity abroad. It is to that Union that we are chiefly indebted for whatever makes us most proud of our country. That Union we reached only by the discipline of our virtues in the severe school of adversity. It had its origin in the necessities of disordered finance, prostrate commerce, and ruined credit. 10

Under its benign influences these great interests immediately awoke as from the dead, and sprang forth with newness of life. Every year of its duration has teemed with fresh proofs of its utility and its blessings ; and, although our territory has stretched out wider and wider, and our population spread farther and farther, they have not outrun its protection or its benefits. It has been to us all a copious fountain of national, social, and personal happiness. 15

I have not allowed myself, sir, to look beyond the 26 Union to see what might lie hidden in the dark recess behind. I have not coolly weighed the chances of pre-

serving liberty when the bonds that unite us together shall be broken asunder. I have not accustomed myself to hang over the precipice of Disunion to see 25 whether, with my short sight, I can fathom the depth of the abyss below; nor could I regard him as a safe counselor in the affairs of this government whose thoughts should be mainly bent on considering, not how the Union should be best preserved, but how tol- 30 erable might be the condition of the people when it shall be broken up and destroyed.

While the Union lasts we have high, exciting, gratifying prospects spread out before us, for us and our children. Beyond that I seek not to penetrate the veil. 35 God grant that, in my day at least, that curtain may not rise! God grant that on my vision never may be opened what lies behind! When my eyes shall be turned to behold for the last time the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on States dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood!

Let their last feeble and lingering glance rather behold the gorgeous ensign of the republic, now known 45 and honored throughout the earth, still full high advanced, its arms and trophies streaming in their original lustre, not a stripe erased or polluted, nor a single star obscured—bearing for its motto no such miserable interrogatory as, What is all this worth? nor those other 50 words of delusion and folly, Liberty first, and Union afterward; but everywhere, spread all over in characters of living light, blazing on all its ample folds as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment dear to every 55 true American heart: Liberty and Union, NOW AND FOR EVER, ONE AND INSEPARABLE!

23. EDWARD EVERETT,

1794-1865.

EDWARD EVERETT, America's most polished orator was born at Dorchester, Massachusetts, April 11, 1794. He died in Boston, Jan. 15, 1865.

His early education was received in the public schools of Dorchester and Boston, and at the age of thirteen he entered Harvard College, where he graduated, four years later, at the head of his class. While still an undergraduate he was the principal contributor to the *Harvard Lyceum*, a magazine conducted by the students. In 1812 he was appointed a tutor at Harvard, and at the same time he pursued his studies in divinity. In the following year, while still a tutor, he became pastor of the Brattle Street Church, where he immediately won a reputation for his eloquence and power as an orator.

Everett continued as tutor at Harvard until 1814, when he was elected to the professorship of Greek Literature in the same institution. He accepted the position, and in the spring of 1815 went to Europe for the purpose of further fitting himself for his new duties. He remained abroad until 1819, spending more than two years at the University of Göttingen. The remainder of the time he spent at Paris and in England, Italy, Greece, Austria, and Hungary. On his return in 1819 he not only assumed the duties of his professorship, but also took charge of the *North American Review*, which he conducted till 1824, contributing to it more than fifty articles.

Everett's fame as an orator was permanently established by his address on *The Circumstances Favorable to the Progress of Literature in America*, delivered before the Phi Beta Kappa Society in 1824. From that time to the time of his death he was recognized as the most polished of American orators, his speeches in power and purity of diction rivaling those of Demosthenes and Cicero.

His most popular addresses were his historical orations at Plymouth, Concord, Charleston, Lexington, etc., and his eulogies on Washington, Adams, Jefferson, and John Quincy Adams. His oration on Washington is one of the most eloquent productions in the language. It was originally delivered in Boston, February 22, 1856, but the project of buying Mount Vernon by private subscription having originated, Everett delivered this celebrated oration in Richmond, Virginia, March 19, 1856, for the benefit of the Mount Vernon fund, and the address was repeated in different cities of the Union nearly one hundred and fifty times. The proceeds, which Mr. Everett generously contributed to the Mount Vernon fund, amounted to nearly one hundred thousand dollars.

Everett was not only an orator and an author; he was also a statesman of the highest character. In 1824 he was elected to the House of Representatives, and remained a member until 1835, when he was for four successive years elected governor of Massachusetts. In 1839 he was defeated for the same position by one vote. In 1841 he was sent as minister to England, where both Oxford and Cambridge conferred on him the degree of D. C. L. On his return to America, in 1846, he was made President of Harvard College, which post he held for three years. In 1852, on the death of Webster, Everett was made Secretary of State, and in the following

year he was elected to the United States Senate, but ill-health compelled him to resign a year later. He was nominated also for the office of Vice-President of the United States in 1860, but was defeated.

His most enduring works are his addresses, which were published in 1869 in four volumes, under the title, *Orations and Speeches on Various Occasions*. Besides these, Everett wrote *The Dirge of Alaric the Visigoth, Santa Croce*, and other poems.

CRITICISM BY GEORGE S. HILLARD.

THE variety of Mr. Everett's life and employments is but a type of the versatility of his powers and the wide range of his cultivation. . . . His style is rich and glowing, but always under the control of sound judgment and good taste. His learning and scholarship are never needlessly obtruded; they are woven into the web of his discourse, and are not embossed on its surface. He wrote under the inspiration of a generous and comprehensive patriotism, and his speeches are eminently suited to create and sustain a just and high-toned national sentiment. Whatever he did was done well; and his brilliant natural powers were, through life, trained and aided by those habits of vigorous industry which are falsely supposed by many to be found only in connection with dullness and mediocrity.

THE MEMORY OF OUR HONORED DEAD.

[*For study and analysis*]

NOTE.—The following extract, taken from his eulogy on Daniel Webster, admirably illustrates Everett's style.

IN every succeeding age, and in every country in which the fine arts have been cultivated, the respect and affec-

tion of survivors have found a pure and rational gratification in the historical portrait and the monumental statue of the honored and loved in private life, and especially of the great and good who have deserved well of their country. Public esteem and confidence and private affection, the gratitude of the community, and the fond memories of the fireside, have ever sought in this way to prolong the sensible existence of their beloved and respected objects. What though the dear and honored features and person on which, while living, we never gazed without tenderness or veneration, have been taken from us, something of the loveliness, something of the majesty, abides in the portrait, the bust, and the statue. The heart bereft of the living originals turns to them; and, cold and silent as they are, they strengthen and animate the cherished recollections of the loved, the honored, and the lost.

The skill of the painter and sculptor, which thus comes in aid of the memory and imagination, is, in its highest degree, one of the rarest, as it is one of the most exquisite, accomplishments within our attainment, and in its perfection as seldom witnessed as the perfection of speech or of music. The plastic hand must be moved by the same ethereal instinct as the eloquent lips or the recording pen. The number of those who, in the language of Michael Angelo, can discern the finished statue in the heart of the shapeless block, and bid it start into artistic life—who are endowed with the exquisite gift of moulding the rigid bronze or the lifeless marble into graceful, majestic, and expressive forms—is not greater than the number of those who are able with equal majesty, grace, and expressiveness to make the spiritual essence, the finest shades of thought and feeling, sensible to the mind through the eye and the ear in the mysterious embodiment of the written and the

spoken word. If Athens in her palmiest days had but one Pericles, she had also but one Phidias.

Nor are these beautiful and noble arts, by which the 40 face and the form of the departed are preserved to us—calling into the highest exercise, as they do, all the imitative and idealizing powers of the painter and the sculptor—the least instructive of our teachers. The portraits and the statues of the honored dead kindle the 45 generous ambition of the youthful aspirants to fame. Themistocles could not sleep for the trophies in the Ceramicus; and when the living Demosthenes had ceased to speak, the stony lips remained to rebuke and exhort his degenerate countrymen. More than a hun-50 dred years have elapsed since the great Newton passed away, but from age to age his statue by Roubillac, in the ante-chapel of Trinity College, will give distinctness to the conceptions formed of him by hundreds and thousands of ardent youthful spirits, filled with reverence for 55 that transcendent intellect which, from the phenomena that fall within our limited vision, deduced the imperial law by which the Sovereign Mind rules the entire universe. We can never look on the person of Washington, but his serene and noble countenance, perpetuated 60 by the pencil and the chisel, is familiar to far greater multitudes than ever stood in his living presence, and will be thus familiar to the latest generation.

What parent, as he conducts his son to Mount Auburn or to Bunker Hill, will not, as he passes before their 65 monumental statues, seek to heighten his reverence for virtue, for patriotism, for science, for learning, for devotion to the public good, as he bids him contemplate the form of that grave and venerable Winthrop who left his pleasant home in England to come and found a new re-70 public in this untrodden wilderness; of that ardent and intrepid Otis who first struck out the spark of American

independence; of that noble Adams, its most eloquent champion on the floor of Congress; of that martyr, Warren, who laid down his life in its defence; of that self-⁷⁵ taught Bowditch, who, without a guide, threaded the starry mazes of the heavens; of that Story, honored at home and abroad as one of the brightest luminaries of the law, and, by a felicity of which I believe there is no other example, admirably portrayed in marble by his son?

What citizen of Boston, as he accompanies the stranger around our streets—guiding him through our busy thoroughfares, to our wharves crowded with vessels which range every sea and gather the produce of every climate, up to the dome of this capitol, which commands as lovely a landscape as can delight the eye or gladden the heart—will not, as he calls his attention at last to the statues of Franklin and Webster, exclaim, “Boston takes pride in her natural position, she rejoices ⁹⁰ in her beautiful environs, she is grateful for her material prosperity; but, richer than the merchandise stored in palatial warehouses, greener than the slopes of seagirt islets, lovelier than this encircling panorama of land and sea; of field and hamlet, of lake and stream, of garden ⁹⁵ and grove, is the memory of her sons, native and adopted—the character, services, and fame of those who have benefited and adorned their day and generation. Our children and the schools at which they are trained, our citizens and the services they have rendered,—these are ¹⁰⁰ our jewels, these our abiding treasures.”

Yes, your long rows of quarried granite may crumble to the dust; the corn-fields in yonder villages, ripening to the sickle, may, like the plains of stricken Lombardy a few weeks ago, be kneaded into bloody clods by the ¹⁰⁵ madding wheels of artillery; this populous city, like the old cities of Etruria and Campagna Romagna, may

be desolated by the pestilence which walketh in darkness, may decay with the lapse of time, and the busy mart, which now rings with the joyous din of trade, 110 become as lonely and still as Carthage or Tyre, as Babylon or Nineveh; but the names of the great and good shall survive the desolation and the ruin; the memory of the wise, the brave, the patriotic, shall never perish.

Yes, Sparta is a wheat-field; a Bavarian prince holds 115 court at the foot of the Acropolis; the traveling *virtuoso* digs for marble in the Roman Forum and beneath the ruins of the temple of Jupiter Capitolinus; but Lycurgus and Leonidas, and Miltiades and Demosthenes, and Cato and Tully, "still live;" and HE still lives, and all 120 the great and good shall live in the heart of ages while marble and bronze shall endure; and when marble and bronze have perished they shall "still live" in memory so long as men shall reverence law and honor patriotism and love liberty!

125

CONTEMPORANEOUS WRITERS.

POETS.

Richard H. Dana (1787-1879).—Editor of the *North American Review*. Educated at Harvard. Author of *The Buccaneer* and *Poems and Prose Writings*.

John Pierpont (1785-1866).—A clergyman. Educated at Yale. Was also a merchant. Wrote *Airs of Palestine*, *Passing Away*, *E Pluribus Unum*, etc.

James G. Percival (1795-1856).—A surveyor and eminent linguist. Assisted in the preparation of *Webster's Dictionary*. Author of *Clio*, three volumes of miscellanies, and the poems *Prometheus*, *To Seneca Lake*, and others.

Lydia H. Sigourney (1791-1865).—Called "the Mrs. Hemans of America." Was both a poet and a prose-writer. Author of *Letters to Young Ladies*, *Letters to my Pupils*, and many other works, both prose and poetry.

Charles Sprague (1791–1875).—Both a poet and a banker. Educated at the Franklin School, Boston. Author of an *Ode on Shakespeare*, *Curiosity*, *The Winged Worshipers*, etc.

John Howard Payne (1792–1852).—An actor and dramatist. Author of *Brutus* and other dramas. Wrote “Home, Sweet Home.”

George P. Morris (1801–1864).—A journalist and poet. Editor of the *Home Journal*. An excellent writer of songs. Author of *My Mother’s Bible*, *Woodman, Spare that Tree*, etc.

George D. Prentiss (1802–1869).—Editor of the *Louisville Journal*. Educated at Brown University. Noted for the wit and satire, as well as the power, of his editorials. Author of *The Flight of Years* and many shorter poems.

Charles Fenn Hoffman (1806–1884).—Both lawyer and poet. Educated at Columbia College. Wrote also prose. Author of *Wild Scenes in the Forest and the Prairie* and *The Vigil of Faith and Other Poems*.

William Gilmore Simms (1806–1870).—Novelist, historian, and poet. Practiced law for a time, and then became an editor. Author of *The Partisan*, *The Yemassee*, *History of South Carolina*, *Life of Marion*, etc.; also *Atlantis*, *Lays of Palmetto*, and other poems.

Edgar A. Poe (1809–1849).—A brilliant but erratic genius. A native of Baltimore. Author of the poems *The Raven*, *An-nabel Lee*, *The Bells*, and some weird romances: *The Fall of the House of Usher*, *The Gold Bug*, *The Murders of the Rue Morgue*, and others.

Alfred B. Street (1811–1881).—A lawyer at Albany. A descriptive poet. Author of *Frontenac*, *The Gray Forest Eagle*, and other poems. Wrote also *Forest Pictures in the Adirondacks* and other prose works.

Frances S. Osgood, formerly **MISS LOCKE** (1812–1850).—Author of *A Wreath of Wild Flowers from New England* and other poems.

John G. Saxe (1816–1887).—A celebrated humorous poet. Educated at Middlebury College. Was a lawyer. Wrote many excellent poems. Author of *The Briefless Barrister*, *The Proud Miss MacBride*, *Pyramus and Thisbe*, *Rhyme on the Rail*, and many similar poems.

Mrs. Amelia B. Welby (1819–1852).—A graceful writer upon themes in domestic life and natural emotions. Author of *Poems by Amelia*.

Alice Cary (1820–1871).—One of America's best female poets. Author of *Thanksgiving*, *Pictures of Memory*, *The Bridal Veil*, *An Order for a Picture*, *The Poet to the Painter*, and other poems, together with several prose works: *Married and Muted*, *Clover-nook*, *Pictures of Country Life*, etc.

Thomas Buchanan Read (1822–1872).—Both a poet and an artist. Spent much of his life in Italy. Wrote *The New Pastoral*, *The Wagoner of the Alleghanies*, *The House by the Sea*, *Drifting*, *Sheridan's Ride*, etc.

George H. Boker (1824–1890).—A lyric and dramatic poet. Was United States minister to Turkey and Russia. Wrote *Calaynos*, *Anne Boleyn*, and other dramas; also, *The Ivory-Carver*, *The Black Regiment*, *The Ballad of Sir John Franklin*, and other poems.

John T. Trowbridge (1827—).—A novelist and poet. Very popular in both departments of literature. Author of *Neighbor Jackwood*, *Lawrence's Adventures*, *Coupon Bonds*, etc. Among his most popular poems are *The Vagabonds*, *The Charcoal-Man*, and *Farmer John*.

Paul H. Hayne (1831–1886).—An editor and poet. His works consist mostly of short poems. Wrote *The Temptation of Venus*, a volume entitled *Arolio*; also, one entitled *Legends and Lyrics*.

Phœbe Cary (1825–1871).—Sister of ALICE CARY. Her style was more buoyant than that of her sister. Wrote *Poems and Parodies*; *Poems of Faith, Hope, and Love*; *Hymns for All Christians*, etc.

E. C. Stedman (1833—).—Banker, poet, and critic. Wrote *The Doorstep*, *Pan in Wall Street*, *John Brown of Ossawatomie*, *Alice of Monmouth*, and a volume entitled *The Victorian Poets*, etc.

Mrs. Celia Thaxter (1835–1894).—An excellent writer of both prose and poetry. Author of *The Little Sandpiper*, *The Wreck of the Pocahontas*, *Before Sunrise*, *The Burgomaster Gull*, and many other short poems.

Thomas Bailey Aldrich (1836—).—A lyric poet and nov-

elist. Wrote *Babie Bell*, *The Face against the Pane*, *Friar Jerome's Beautiful Book*, and other poems; also, *The Story of a Bad Boy*, *Marjory Daw and Other People*, and *Prudence Palfrey*.

Francis Bret Harte (1839—).—A writer of both poetry and prose. A journalist. For a time editor of *The Overland Monthly*. Wrote *The Heathen Chinee*, *The Luck of Roaring Camp*, etc.

Richard Henry Stoddard (1825—).—A poet and magazine-writer. Author of several volumes of poetry and prose. Wrote *Burial of Lincoln*, *The Burden of Unrest*, *On the Town*, etc.

John Hay (1841—).—Lawyer, editor, and poet. Educated at Brown University. Wrote *Pike County Ballads*, *Castilian Days*, etc.

Joaquin Miller (CINCINNATUS HEINE MILLER), (1841—).—A writer of extravagant and unnatural poems. Author of *Songs of the Sierras*, *The Ship in the Desert*, *Songs of the Sun-Lands*, etc.

Lucy Larcom (1826–1893).—An excellent poet. Was a mill-hand for a time, then a teacher in both Massachusetts and Illinois. Edited *Our Young Folks*. Author of *Similitudes*, *Breathings of a Better Life*, *Childhood Songs*, *Idyl of Work*, *Roadside Poems*, etc.

PROSE-WRITERS.

1. *Historians and Biographers*:

Jared Sparks (1794–1866).—A biographer. Editor of *American Biography*, twenty-five volumes, and author of *Life of Washington*, *Life of Franklin*, etc.

Charles E. A. Gayarre (1805–1895).—An historian. Educated at New Orleans College. Author of *History of Louisiana*, *Romance of the History of Louisiana*, *Spanish Domination in Louisiana*.

S. Austin Allibone, LL.D. (1816–1889).—An American bibliographer. Author of *Dictionary of Authors*, *Poetical Quotations*, *Prose Quotations*.

Jacob Abbott (1803–1880).—A popular author of juvenile works. Educated at Bowdoin College. Author of *The Rollo Books*, *The Lucy Books*, *The Franconian Stories*; also, a series of biographies, including *Cyrus the Great*, *Xerxes*, *Julius Caesar*, etc.

John S. C. Abbott (1805–1877).—A Congregational clergyman. Educated at Bowdoin College. Author of *History of Napoleon Bonaparte*; also, a series of biographies on Josephine, Maria Louisa, Louis Philippe, Nicholas, etc.

James Parton (1822–1891).—Born in England. A writer of great industry. Author of *Life of Horace Greeley*, *Life of Aaron Burr*, *Life of Andrew Jackson*, *Life of Thomas Jefferson*, etc.

Francis Parkman (1823–1893).—A brilliant historian. Educated at Harvard. Author of *The Conspiracy of Pontiac*, *The Jesuits in America*, *The Discovery of the Great West*, *The Pioneers of France in the New World*, etc.

Benson J. Lossing (1813–1891).—An editor and engraver. Author of *Pictorial Field-Book of the Revolution*, *History of the United States*, *History of the War of 1812*, *Pictorial History of the Civil War*, etc.

Richard Hildreth (1807–1865).—A lawyer and editor. Educated at Harvard. Author of a *History of the United States*, six volumes.

John G. Shea, LL.D. (1824–1892).—Author of *The Catholic Church in the United States*, *Legendary History of Ireland*, etc. Also translator and editor of many works.

2. *Writers of Fiction:*

Mrs. Catharine M. Sedgwick (1789–1867).—Author of *Hope Leslie*, *Redwood*, *The Poor Rich Man and the Rich Poor Man*, and other tales.

John P. Kennedy (1795–1870).—A lawyer. Secretary of the Navy under Fillmore. Became provost of the University of Maryland. Author of *Quodlibet*, *Swallow Barn*, *Horse-Shoe Robinson*, *Rob of the Bowl*, etc.

Mrs. Lydia Maria Child (1802–1880).—A popular writer of many novels and miscellaneous books. Author of *Philothea*, *The Frugal Housewife*, *The Mother's Book*, *Biographies of Good Wives*, *Life of Madame de Staël*, *Life of Madame Roland*, etc.

Mrs. Emily Judson (1817–1854).—A teacher from the age of fourteen to the age of twenty-three. Wrote under the *nom-de-plume* "Fanny Forester." Author of *Alderbrook*, *The Kathayan Slave*, *My Two Sisters*, etc.

Harriet Beecher Stowe (1812–1896).—Daughter of Rev. Lyman

Beecher, wife of Prof. Calvin E. Stowe. Her best-known book is *Uncle Tom's Cabin*. Wrote also *Oldtown Folks, Pink and White Tyranny*, etc.

John Esten Cooke (1830–1886).—A Southern novelist and biographer. A lawyer by profession. Author of *The Virginia Comedians, Henry St. John, Surrey of Eagle's Nest, Hilt to Hilt, Hammer and Rapier*, etc.; also, biographies of Stonewall Jackson and General Robert E. Lee.

Edward Everett Hale (1822—).—A Unitarian clergyman. Educated at Harvard. Author of *The Man Without a Country, If, Yes, and Perhaps, The Ingham Papers, Ten Times One is Ten*, and many other novels.

T. S. Arthur (1809–1885).—For many years an editor. Wrote *Ten Nights in a Bar-room, Sketches of Life and Character, Lights and Shadows of Real Life*, and many other works of a domestic character.

Richard Henry Dana, Jr. (1815–1882).—Son of R. H. Dana, the poet. Educated at Harvard. Author of *Two Years before the Mast*, etc.

Mrs. Sara J. Lippincott ("Grace Greenwood"), (1823—).—A graceful writer of sketches. Wrote *Greenwood Leaves, Haps and Mishaps of a Tour in Europe, Merrie England, History of My Pets*, a volume of poems, etc.

Mrs. A. D. T. Whitney (1824—).—Popular both as a novelist and a poet. Author of *Mother Goose for Grown Folks, Faith Gartney's Girlhood, A Summer in Leslie Goldthwaite's Life, We Girls*, etc.

Miss Louisa M. Alcott (1832–1888).—A popular writer of stories. Author of *Hospital Sketches, Little Women, An Old-Fashioned Girl, Little Men*, etc.

Seba Smith ("Major Jack Downing"), (1792–1868).—An editor by profession. Wrote many articles in the Yankee dialect. Author of *Powhattan, Down East, New Elements of Geometry*, etc.

Mrs. Louise Chandler Moulton (1835—).—Began contributing to periodicals in her fifteenth year. Wrote *This, That, and the Other; Juno Clifford, Bed-time Stories, Some Women's Hearts*, etc.

Mrs. Mary V. Terhune ("Marion Harland"), (1835—) —

An American novelist. Author of *Alone*, *The Hidden Path*, *Moss Side*, *Miriam*, *Husks*, *True as Steel*, etc.

Mrs. Augusta J. Evans Wilson (1835—).—An American novelist. Wrote *Inez*, *Beulah*, *Macaria*, *St. Elmo*, *Vashti*, *Injilice*, etc.

Edward Eggleston, D. D. (1837—).—A clergyman and popular novelist. Wrote *The Hoosier Schoolmaster*, *The End of the World*, *Mystery of Metropolisville*, *The Circuit-Rider*, etc.

William D. Howells (1837—).—A popular novelist. Became editor of the *Atlantic Monthly* in 1870. Was consul at Venice 1861–65. Author of *Venetian Life*, *Italian Journeys*, *Their Wedding-Journey*, *A Chance Acquaintance*, etc.; also, a volume of poems.

Mary Clemmer (1838–1884).—One of America's best newspaper correspondents. Author of *Memorial of Alice and Phoebe Cary*, *His Two Wives*, a volume of poems.

W. T. Adams ("Oliver Optic"), (1822–1897).—A prolific writer of novels for young people. Author of *The Boat Club*, *Woodville*, *Army and Navy*, *Young America Abroad*, *Lake Shore*, etc.

Rev. Edward P. Roe (1838–1888).—A popular novelist. Educated at Williams College. Author of *Barriers Burnt Away*, *Opening a Chestnut-Burr*, *What Can She Do? From Jest to Earnest*; also, *Play and Profit in my Garden* and *Success with Small Fruits*.

Henry James, Jr. (1843—).—A popular novelist. Son of a Swedenborgian clergyman. Began as a magazine-writer. Author of *The Europeans*, *The Americans*, *Daisy Miller*, *An International Episode*; also, *Transatlantic Sketches*, *French Poets and Novelists*, etc.

3. *Writers on General and Polite Literature:*

George Ticknor (1791–1871).—A distinguished writer on the history of literature. Educated at Dartmouth. Longfellow's predecessor as Professor of Literature at Harvard. Wrote the *History of Spanish Literature*, *Life of Prescott*, etc.

Samuel G. Goodrich ("Peter Parley"), (1793–1863).—One of America's best-known authors. Wrote more than one hundred and seventy volumes, consisting of sketches, histories, travels, and poems.

Hon. George P. Marsh (1801–1882).—A lawyer and philologist.

Educated at Harvard. Author of *Lectures on the English Language*, *History of the English Language*, *Man and Nature*—all works of great value.

Henry Reed, LL.D. (1808–1854).—Educated at the University of Pennsylvania. Became Professor of English Literature in the same institution. Author of *Lectures on English Literature*, *English History*, etc., and editor of Wordsworth's *Works*, Arnold's *Lectures*, etc.

Margaret Fuller Ossoli (1810–1850).—A brilliant and thoughtful writer. Was drowned, with her husband, Count d'Ossoli, and their child, on her return from Italy. Wrote *Summer on the Lakes*, *Woman in the Nineteenth Century*, etc.

H. T. Tuckerman (1813–1871).—A voluminous writer of essays and criticisms. Author of *Rambles and Reviews*, *Thoughts on the Poets*, *The Criterion*, *Maga Papers*, *Artist Life*, and many other works.

Evert A. Duyokink (1816–1878).—A writer on biography and history. Author, with his brother George, of *Cyclopaedia of American Literature* and *History of the Civil War*.

H. D. Thoreau (1817–1862).—An eccentric but brilliant writer. Educated at Harvard. Wrote *Walden; or, Life in the Woods*; *Excursions, Maine Woods*, etc.

James T. Fields (1817–1881).—A bookseller and author. Editor of the *Atlantic Monthly* for eight years. Author of *Yesterdays with Authors*.

E. P. Whipple (1819–1886).—A lecturer and writer on criticism. His chief works are six volumes of orations, reviews, and essays.

Richard Grant White (1822–1885).—A Shakespearian scholar and critic. Educated at the University of New York. Wrote the *Life of Shakespeare*, *Words and their Uses*, *Every-Day English*. Also edited an edition of Shakespeare.

T. W. Higginson (1823—).—A brilliant essayist. Educated at Harvard. Wrote *Malbone: an Oldport Romance*; *Army Life in a Black Regiment*, *Atlantic Essays*, *Outdoor Papers*, *Young Folks History of the United States*, etc.

Fred Cozzens (1818–1869).—A popular magazine-writer. Was a wine-merchant. Author of *The Sparrowgrass Papers*, *The Wine-Press*, etc.

W. D. Whitney, LL.D. (1827-1894).—A celebrated Oriental scholar. Educated at Williams College. Wrote *Language and the Science of Language*. Is a professor in Yale College.

Mary A. Dodge ("Gail Hamilton"), (1838-1896).—A writer of sketches. Author of *A New Atmosphere, Gala Days, Country Living*, etc.

Alexander H. Everett (1792-1847).—Brother of Edward Everett. Educated at Harvard. Graduated when only fifteen. Studied law with John Q. Adams. Wrote *Europe, State of America*, etc.

Fanny Fern (1811-1872).—Wife of James Parton and sister of N. P. Willis. A witty writer of sketches and tales. Author of *Fern-Leaves, Little Ferns, Hits at Folly as it Flies*; also, the novels *Ruth Hall* and *Rose Clark*.

Rufus W. Griswold, D. D. (1815-1857).—A Baptist clergyman; also an editor. Wrote *The Poets and Poetry of America, The Prose-Writers of America, Female Poets of America, Washington and the Generals of the Revolution*.

Benjamin F. Taylor (1822-1887).—Son of President Taylor of Madison University, N. Y. Wrote *Attractions of Language, January and June, Songs of Yesterday, In Camp and Field*, etc. Author also of some poems. Editor for many years of the *Chicago Evening Journal*.

Charles Dudley Warner (1829—).—A genial and witty writer. Educated at Hamilton College. Wrote *My Summer in a Garden, Back-log Studies; Baddeck, and that Sort of Thing; My Winter on the Nile, Being a Boy*, etc.

Elizabeth Stuart Phelps (1844—).—A writer on social topics and sketches. Author of *Gates Ajar, Hedged In; Men, Women, and Ghosts; The Silent Partner*, etc.

4. *Essayists:*

Henry C. Carey (1793-1879).—A writer on political economy; also a publisher. Author of *Principles of Political Economy; The Past, the Present, and the Future*, and other works, including many pamphlets.

Francis Wayland (1796-1865).—President of Brown University. Educated at Union College. Author of *Elements of Moral Science, Political Economy, Treatise on Intellectual Philosophy*, etc.

Horace Mann (1796–1859).—A writer on education. Author of *Lectures on Education*; *Report of an Educational Tour in Germany, Great Britain, etc.*; *A Few Thoughts for a Young Man on Entering Life*, etc.

Benjamin Silliman (1779–1864).—A prominent scientist. Educated at Yale. Professor of Chemistry, Mineralogy, and Geology. Wrote *Journal of Travels in England, Holland, etc.*; *Elements of Chemistry*, and other works.

Orestes A. Brownson (1800–1876).—A brilliant religious writer, Congregationalist, Presbyterian, Universalist, Unitarian, and Catholic in turn. Author of *Charles Elwood; or, The Infidel Converted*; *Liberalism and the Church*, *The Covenant*, etc.

Theodore D. Woolsey, D. D., LL.D. (1801–1889).—President of Yale College from 1846 to 1871. Educated at Yale. Wrote an *Introduction to the Study of International Law* and *The Religion of the Present and the Future*.

Taylor Lewis (1802–1877).—A brilliant and versatile scholar. Educated at Union College. Began life as a lawyer, and then became a professor in the University of the City of New York. Wrote *The Nature and Ground of Punishment*, *The Six Days of Creation*, etc.

Matthew F. Maury (1806–1873).—A noted scientific writer. Wrote *Physical Geography of the Sea* and a number of magazine articles.

Louis J. R. Agassiz (1807–1873).—An American naturalist. Born in Switzerland. Came to America in 1847. Became a professor in Harvard College. Author of *History of the Fresh-Water Fishes*, *Methods of Study in Natural History*, *A Journey in Brazil*, etc.

O. M. Mitchel (1810–1862).—An American astronomer. Educated at West Point. Became a lawyer. Wrote *Planetary and Stellar Worlds*, *A Popular Astronomy*, etc.

Theodore Parker (1810–1860).—A clergyman. Author of *Historic Americans*, *Selections from the World of Mind and Matter*; *Sermons on Theism, Atheism, and Popular Theology*; also many critical and miscellaneous writings.

Horace Greeley (1811–1872).—A great journalist and reformer. Founded the *New York Tribune*. Author of *The American Conflict*, *Recollections of a Busy Life*, *What I Know about Farming*.

Dr. John W. Draper (1811-1882).—A learned scientific writer. Born in England. Author of treatises on *The Organization of Plants, Chemistry, Natural Philosophy, Human Physiology*; also, *History of the Intellectual Development of Europe, History of the American Civil War*, etc.

Helen Hunt (1831-1885).—Daughter of Professor Nathan Fiske of Amherst College. Wrote under the *nom-de-plume* 'H. H.' Author of *Bits of Travel* and a volume of poems.

T. DeWitt Talmage (1832—).—An American clergyman and popular lecturer. Educated at the University of New York. Author of *The Almond Tree in Blossom, Crumbs Swept Up, Around the Tea-Table, Old Wells Dug Out*.

Theodore Tilton (1835—).—A brilliant lecturer. Educated at Yale College. Edited *The Independent*, also *The Golden Age*. Author of a number of poems and essays.

5. *Orators:*

John Quincy Adams (1767-1848).—Sixth President of the United States. Son of President John Adams. Educated at Harvard. His reputation as an orator is based mostly on his speeches in Congress.

Henry Clay (1777-1852).—Known as the "Mill-boy of the Slashes." Became United States Senator from Kentucky. Was Secretary of State under John Quincy Adams. His reputation rests on his powers as a debater in the Senate.

John C. Calhoun (1782-1850).—Educated at Yale College. Was United States Senator from South Carolina, and Secretary of State under President Monroe. Was also Vice-President of the United States. Noted for his speeches while in the Senate. Was an ardent advocate of the doctrine of "State Rights."

Lewis Cass (1782-1866).—A member of the United States Senate, and Secretary of War under President Jackson. Was also minister to France. Author of *France, its King, Court, and Government*.

Rufus Choate (1799-1859).—An eminent lawyer. Educated at Dartmouth College. Was for a time United States Senator. He was a brilliant orator, though his sentences have been much criticised on account of their many clauses and great length.

W. H. Seward (1801-1872).—A distinguished lawyer and

statesman. United States Senator from New York, and Secretary of State under President Lincoln. Author of *Life of John Quincy Adams*, *Life of De Witt Clinton*, and many orations in the United States Senate.

Charles Sumner (1801–1873).—An eminent lawyer and statesman. Educated at Harvard. United States Senator from Massachusetts. Author of *The True Grandeur of Nations*, *The Barbarism of Slavery*, and many other orations.

Wendell Phillips (1811–1884).—One of America's greatest orators. Educated at Harvard. A lawyer by profession. Widely known as a popular lecturer.

Alexander H. Stephens (1812–1883).—A distinguished statesman and political writer. Educated at Franklin College, Georgia. Wrote a *Compendium of the History of the United States*, *The Reviewers Reviewed*, etc.

6. *Theological Writers:*

Charles Hodge, D. D., LL.D. (1797–1878).—An American theologian. Educated at Princeton. Author of *The Way of Life*, *Systematic Theology*, *What is Darwinism?* *Essays and Reviews*, etc.

Charles P. McIlvaine, D. D., LL.D., D. C. L. (1798–1873).—Educated at Princeton. Protestant Episcopal bishop of Ohio. Author of *Evidences of Christianity*, etc.

John Hughes, D. D. (1797–1864).—American archbishop. Born in Ireland. Became widely known through his controversies with Dr. Breckinridge and Erastus Brooks.

Rev. Albert Barnes (1798–1870).—Educated at Hamilton College. Author of a series of *Biblical Commentaries*, *Practical Sermons for Vacant Congregations and Families*, etc.

Horace Bushnell, D. D. (1804–1876).—A Congregational clergyman and lecturer. Educated at Yale College. Author of *Christian Nurture*, *Sermons for the New Life*, *Nature and the Supernatural*, *Work and Play*, *The Vicarious Sacrifice*, and other works.

George W. Bethune (1805–1862).—Celebrated as a clergyman and poet. Author of *Early Lost, Early Saved*; *The History of a Perilous*, etc.; also, *Lays of Love and Faith*, and other Poems, and a volume of *Orations and Occasional Discourses*.

Richard S. Storrs, D. D. (1821—).—Educated at Amherst College. Author of *Graham Lectures on the Wisdom, Power, and Goodness of God*, etc., and many other addressees and lectures.

George B. Cheever (1807—).—A clerical writer of note. Educated at Bowdoin. Author of *Studies in Poetry, God's Hand in America, The Journal of the Pilgrims at Plymouth*.

Martin J. Spalding (1810–1872).—Late archbishop of Baltimore. Author of *Evidences of Catholicity, A Review of D'Aubigné's History of the Reformation, Smithsonian Lectures on Modern Civilization*, etc.

James McCosh, D. D., LL.D. (1811–1894).—An eminent metaphysician. Born in Scotland. Came to America in 1868. President of the College of New Jersey at Princeton. Author of *Methods of Divine Government, Logic, The Intuitions of the Mind, Christianity and Positivism*, etc.

Noah Porter (1811–1892).—An eminent metaphysician. Educated at Yale College. Became President of Yale in 1871. Author of *Books and Reading, The American Colleges and the American Public, Elements of Intellectual Science*, and other works.

Henry Ward Beecher (1813–1887).—A popular preacher and lecturer. Educated at Amherst College. Has also done much editorial work. Author of *The Star Papers, Lectures to Young Men, Life Thoughts, Life of Christ; Norwood: a Novel*, and many volumes of sermons and lectures.

Thomas Starr King (1824–1864).—A brilliant Universalist minister, also a popular lecturer. Wrote *The White Hills, their Legends, Landscapes, and Poetry*.

E. H. Chapin, D. D. (1814–1880).—A Universalist clergyman. His literary reputation rests mainly on his public lectures and pulpit oratory. Author of *Hours of Communion, A Token for the Sorrowing, Moral Aspects of City Life, Humanity in the City*, etc.

John McClintock, D. D., LL.D. (1814–1870).—An eminent Methodist clergyman. President of Drew Theological Seminary. One of the authors of *Strong and McClintock's Theological and Biblical Cyclopædia*.

Philip Schaff, D. D. (1819–1893).—A theologian and Church historian. Born in Switzerland. Educated at Tübingen, Halle, and Berlin. Came to America in 1844. Wrote the *History of*

the Apostolic Church, Vindication of the Idea of Historical Development, Ancient Church History, History of the Creeds of Christendom, etc.

Charles P. Krauth, D. D. (1823–1883).—An American theologian. Educated at Pennsylvania College. Professor in the University of Pennsylvania. His chief work is *The Conservative Reformation and its Theology*.

7. Humorous Writers:

Charles Farrar Browne (“Artemus Ward”), (1836–1867).—One of the best of American humorists. An editor by profession. Author of *Artemus Ward his Book*, *Artemus Ward among the Fenians*, *Artemus Ward among the Mormons*, etc.

B. P. Shillaber (“Mrs. Partington”), (1814–1890).—Wrote *Life and Sayings of Mrs. Partington*, *Knitting-Work*, etc.

H. W. Shaw (“Josh Billings”), (1818–1886).—Wrote *Sayings of Josh Billings*, *Josh Billings on Ice*, *Farmers' Almanax*, etc. Known also as a lecturer.

Samuel L. Clemens (“Mark Twain”), (1835—).—A distinguished American humorist. An editor by profession. Wrote *Innocents Abroad*, *Roughing It*, *Tom Sawyer*, *The Gilded Age* (jointly with Charles Dudley Warner), etc. Known also as a humorous lecturer.

Most of the other prominent humorists are given below, with their pseudonyms:

Charles G. Leland, “Hans Breitmann.”

C. H. Webb, “John Paul.”

James M. Bailey, “Danbury News Man.”

D. R. Locke, “Petroleum V. Nasby.”

Melville D. Landon, “Eli Perkins.”

R. H. Newell, “Orpheus C. Kerr” (office-seeker)

Robert J. Burdette, “Burlington Hawkeye Man.”

Samuel W. Small, “Old Si.”

INDEX.

NOTE.—The following table indicates the abbreviations used in the Index:

<i>Biog.</i> ,	Biography.	<i>Or.</i> ,	Oratory.
<i>Crit.</i> ,	Criticism.	<i>Phil.</i> ,	Philology.
<i>Dram.</i> ,	Drama.	<i>Philos.</i> ,	Philosophy.
<i>Ed.</i> ,	Education.	<i>Pol.</i> ,	Politics.
<i>Ess.</i> ,	Essays.	<i>Pol. Econ.</i> ,	Political Economy.
<i>Fic.</i> ,	Fiction.	<i>Poet.</i> ,	Poetry.
<i>Hist.</i> ,	History.	<i>Rel.</i> ,	Religion.
<i>Hum.</i> ,	Humorous.	<i>Sci.</i> ,	Science.
<i>Jour.</i> ,	Journalism.	<i>Theol.</i> ,	Theology.
<i>Meta.</i> ,	Metaphysics.	<i>Trav.</i> ,	Travels.
<i>Mis.</i> ,	Miscellaneous.		

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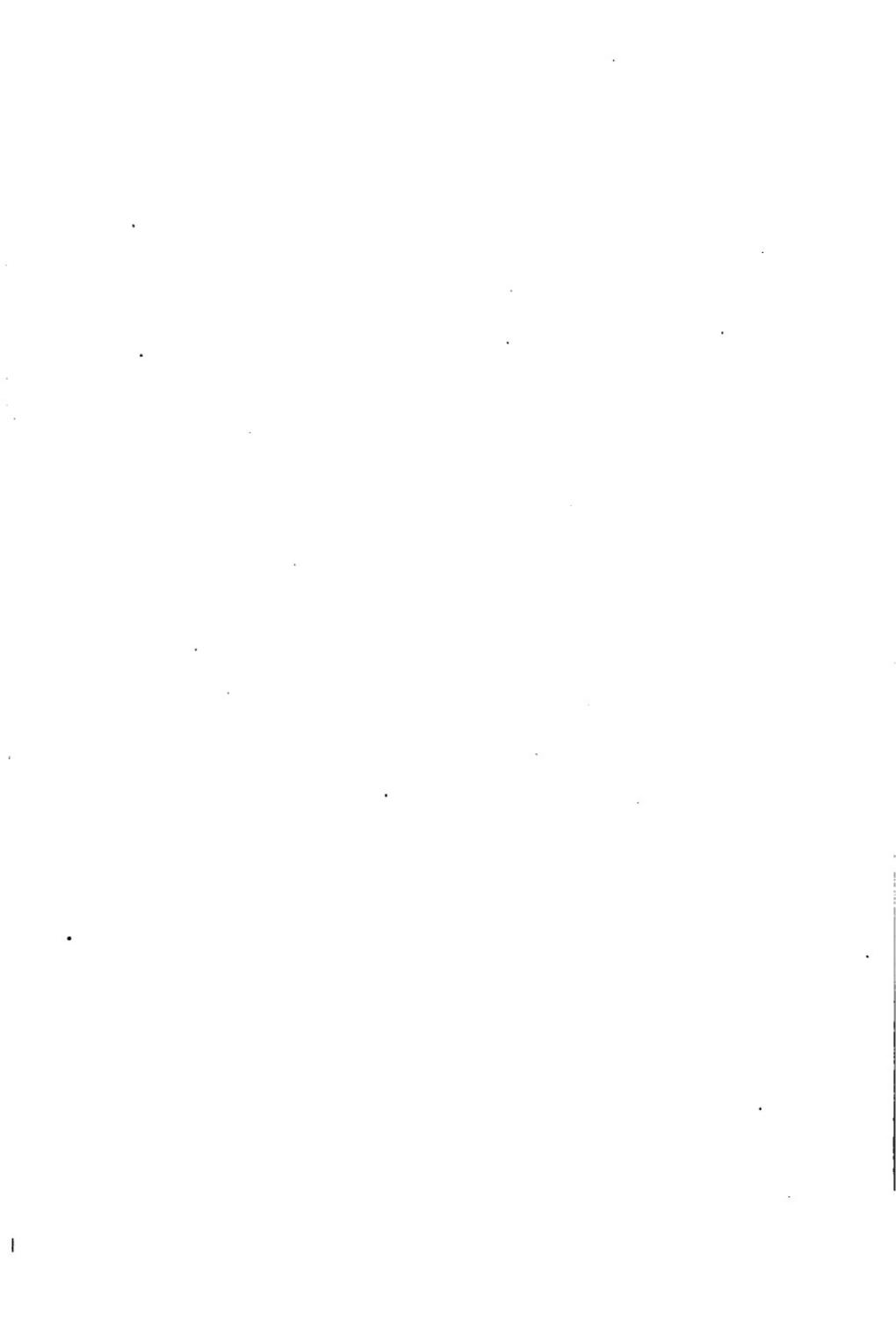
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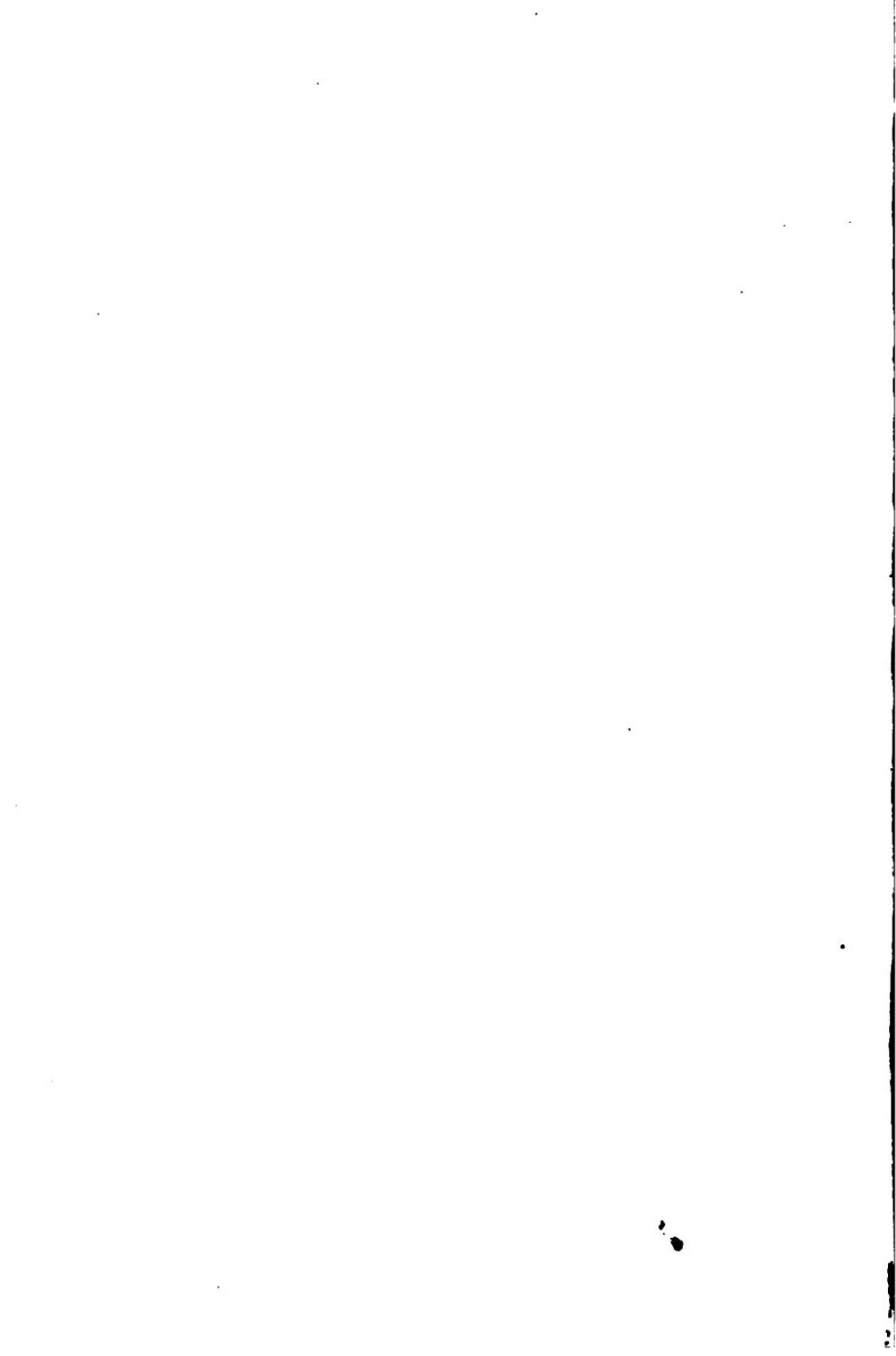
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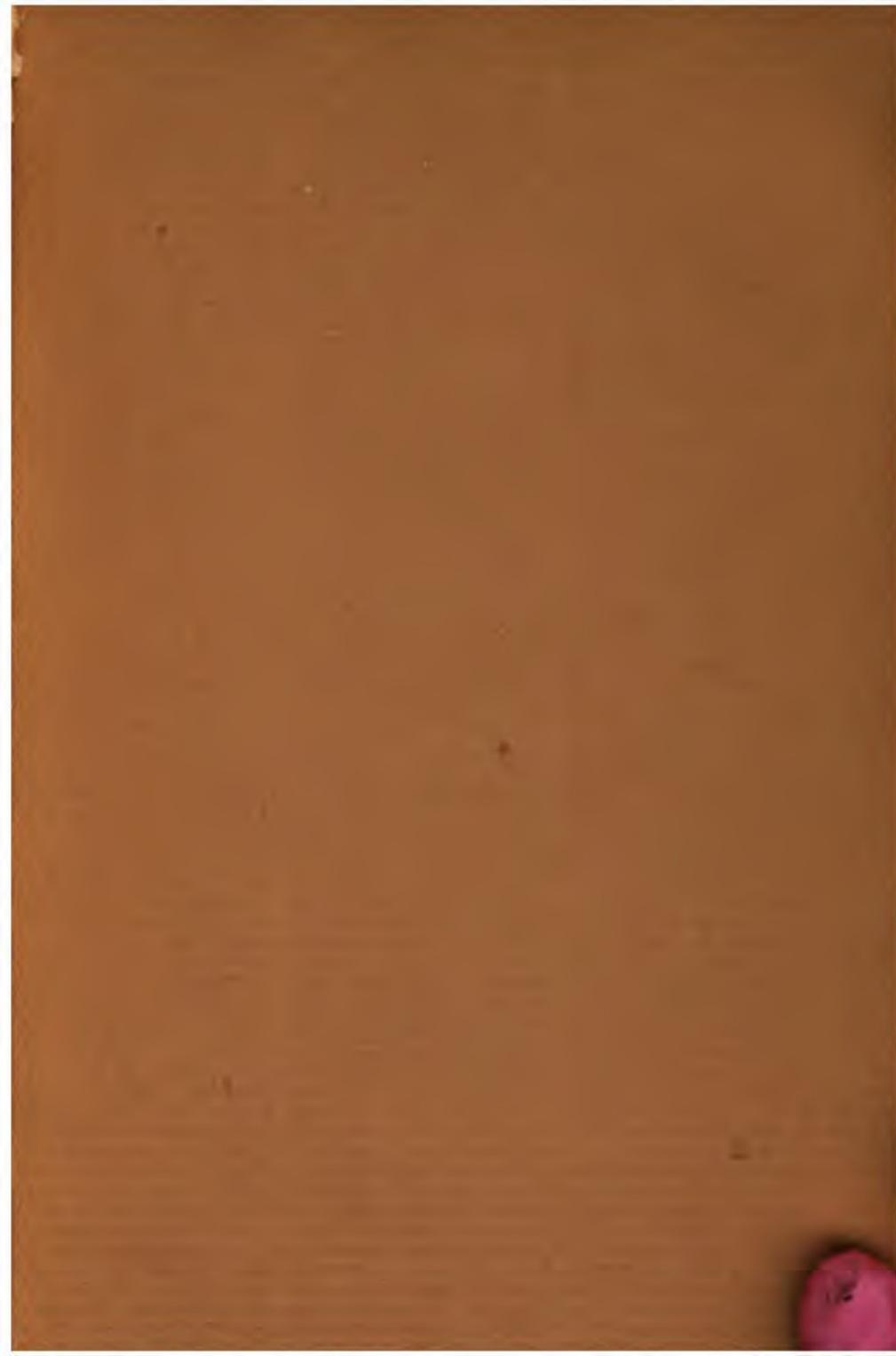
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